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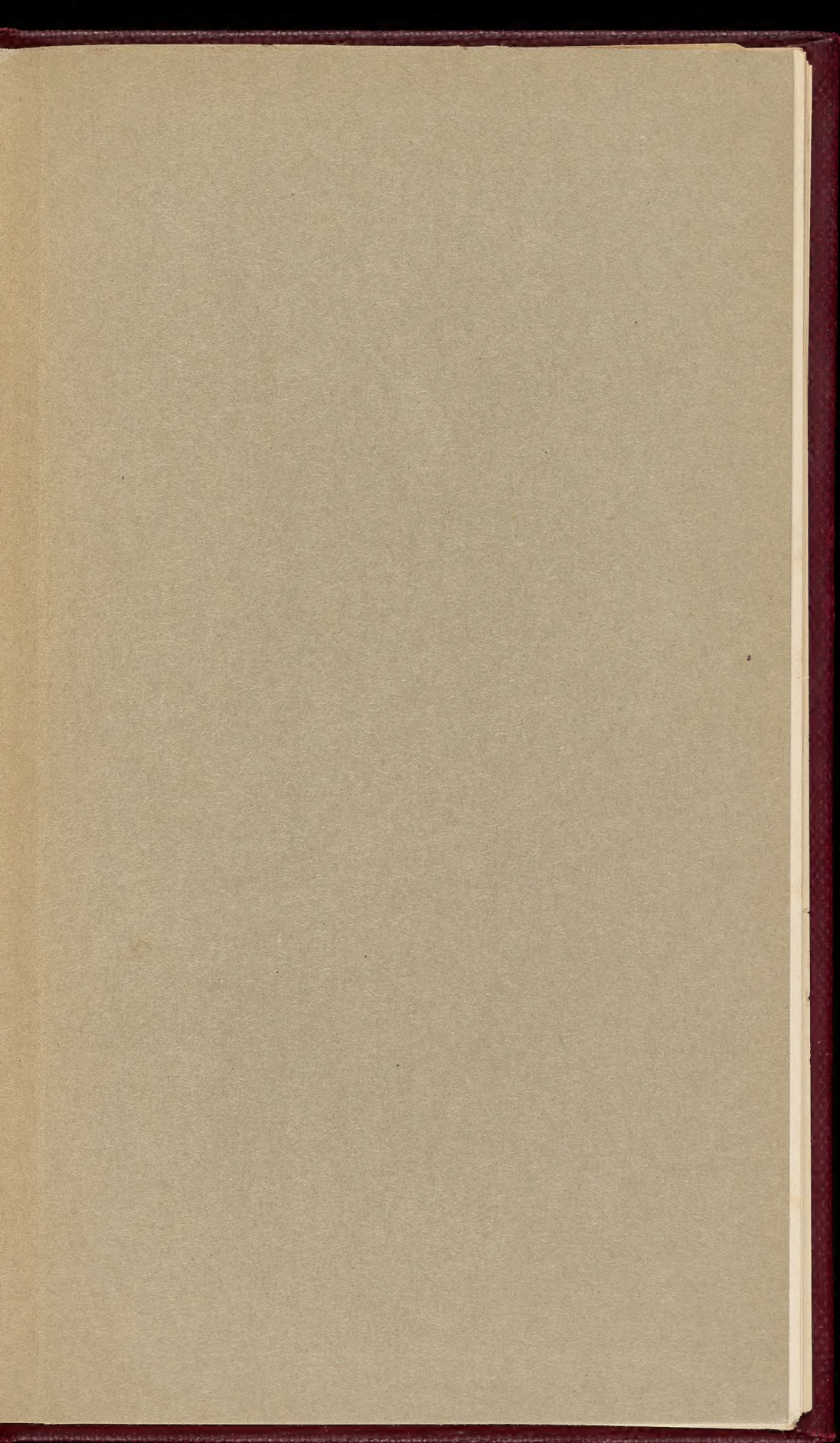
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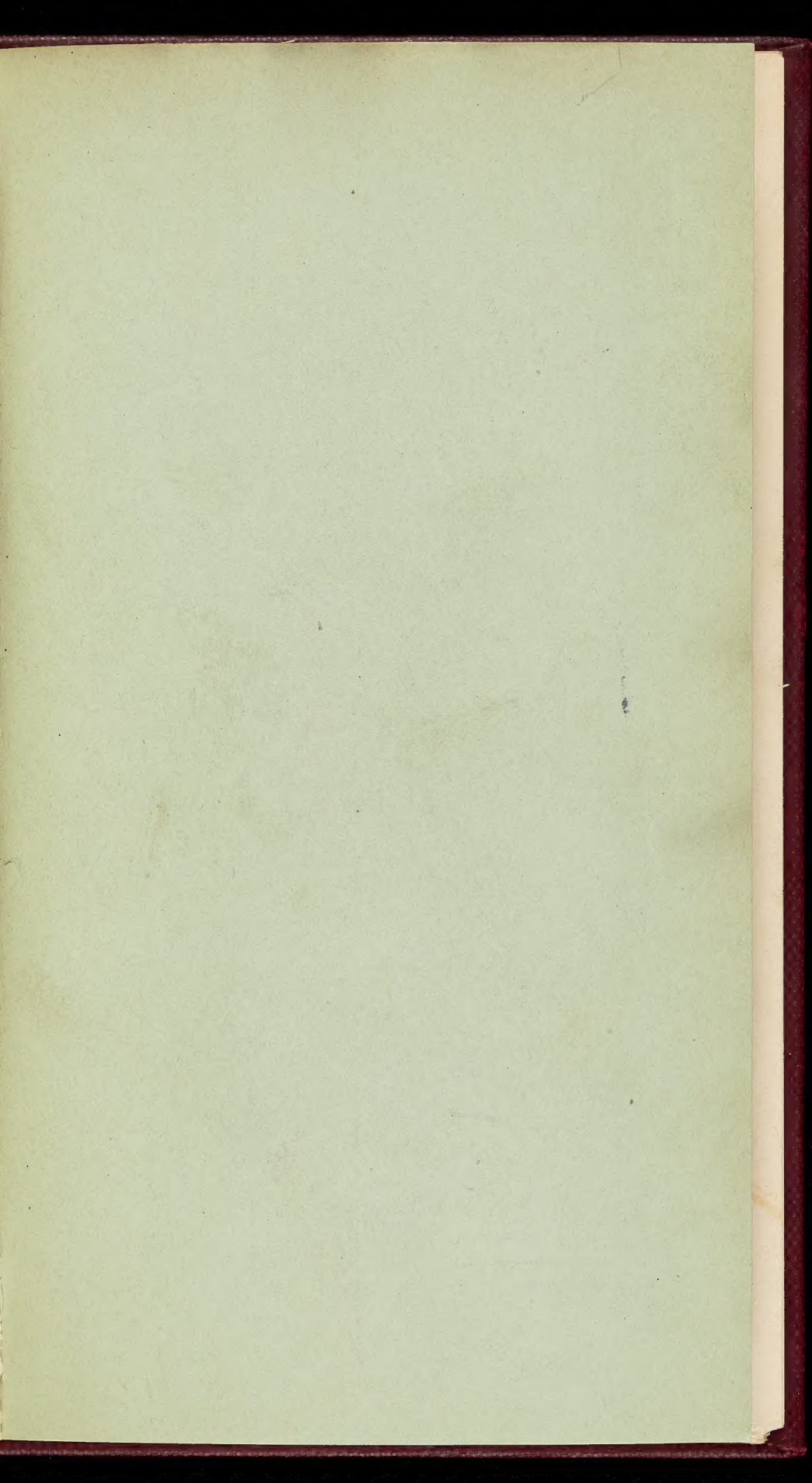
LIBRARY

M. Knoedler & Co.

14 East 57th St.

New York





MR. POPE'S PAINTINGS SOLD.

Eighty Works Brought \$42,520, Including a Meissonier, Which Was Sold for \$4,000.

N. Y. Herald,

1-24-96.

The paintings belonging to Mr. N. Q. Pope were sold at auction by the American Art Association last night, at Chickering Hall. Eighty works were disposed of for \$42,520. There was a fair attendance, and there was competition for some of the more important pictures, but the prices obtained were, in most instances, considerably below the value or what they had brought at former sales.

The highest figure of the evening, \$4,000, was paid by Mr. F. L. Loring for Meissonier's "The Departure." It is a canvas 12 by 7½ inches.

Rousseau's "The Old Oak Tree" was bought by Mr. E. B. Warren for \$2,600. Messrs. Knoedler & Co. gave \$2,000 for Adolph Schreyer's "The Council of War." Inness' "The Rainbow" was secured by Mr. Macbeth for \$1,625. Auguste Bonheur's "Cattle" went for \$1,525. Charles Emile Jacques' "Sheep at Pond" brought \$1,350. Bastien Lepage's "Eventide—Faggot Gatherer" was sold to Knoedler & Co. for \$1,375. The same buyers bought Detaille's "The Rest, Camp St. Maur, 1867," for \$1,350. Benjamin Constant's "The Sultan's Favorite" was purchased by P. W. Rouss for \$1,050, Van Marcke's "The Meadow Lands" went for \$1,005, and Ludwig Knaus' "Jealousy" for \$1,075.

Diaz's "The Education of Love" was bought by Messrs. Durand-Ruel for \$1,000, Jean Robie's "Flowers" was sold to Mr. A. E. Deshong for \$910, and Mr. G. Blumenthal purchased De Neuville's "Awaiting Commands" for \$950. Other prices were Vibert's "The Bull Fighter's Story," \$875; Rosa Bonheur's "Roaming," \$725; Clairin's "At the Bal Masque," \$710; Eastman Johnson's "The Confab," \$610; Munkacsy's "Accepting the Challenge," \$590; Villega's "Calling the Hour," \$580; Detaille's "French Soldier," \$560; Toudouze's "The Honeymoon," \$550; Clay's "Moonlight Below Amsterdam," \$550; Gabriel Max's "St. Cecilia at the Organ," \$550; Roybet's "The Zenana of the Sultan," \$530; Vibert's "Head of a Cardinal," \$510; Domingo's "Head of a Spanish Cavalier," \$500; Robie's "Flowers," \$500; Bonvin's "Woman Knitting," \$480; Piot's "In the Boudoir," \$485; Horace Vernet's "The Austrian Prisoner Forced to Work," \$460; Toudouze's "Grandfather's Birthday," \$480; Benjamin Constant's "Perfuming After the Bath," \$500; Hermann's "Reverie at an Inn," \$425; Deloet's "Half Seas Over," \$400; Vibert's "The Candidate for Hospitality," \$380; Dewey's "Departing Day," \$360; Worthington Whittredge's "Brook Among the Hills," \$380; Erskine Nicol's "Hard Work," \$325; Berne-Bellecour's "Soldier at Rest," \$310, and his "Soldier Polish-ing Helmet," also \$310; Pokitinow's "Land-

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January 24/96

NEW YORK DAILY TRIBUNE, FRIDAY

LOW PRICES FOR PAINTINGS.

NORTON Q. POPE'S COLLECTION SOLD AT AUCTION.

"THE DEPARTURE," BY MEISSONIER, LED THE LIST, BRINGING \$4,000—OTHER PIECES SOLD AND THE PRICES PAID.

"Gentlemen, gentlemen, what are we coming to!" were the words in which T. E. Kirby, auctioneer of the American Art Association, expressed his profound gloom in Chickering Hall last evening, the gloom being caused by the low prices brought by the Pope collection of paintings.

Mr. Kirby said after the sale that the prices realized were not 50 per cent of what the paintings were really worth, and if the amounts paid for them by Mr. Pope may be taken as a criterion, either the buyers of last night were extraordinarily fortunate or New-York lovers of art are dwindling in numbers.

That the collection disposed of last evening was one worthy of the interest of the art public of the city is evident when it is said that among others there were pieces from the brushes of Meissonier, Detaille, Rosa Bonheur, Rousseau, Paul Jean Clays, Leroux, Jean Robie, George Inness, Vibert and Benjamin-Constant.

Among the more remarkable instances of low prices was the sale of a large painting by Benjamin Constant, done after the artist became a chevalier of the Legion of Honor, which was sold for \$500. S. H. Crone's, "The Village Tribunal," also went for the small price of \$390, while Etienne Piot's "In the Boudoir," drew only \$485 from the pocket of the man who bought it.

On the other hand, one or two of the larger pieces were paid for to their full value, if not more. "T. S. Blankley" so admired "Cattle," by Francois Auguste Bonheur, a brother of Rosa Bonheur, that he gave \$1,525 for the privilege of possessing it. There were only two bids for Rousseau's "The Old Oak Tree." The first one was \$2,500, and the second, \$2,600, carried off the prize. It is interesting to note that Rosa Bonheur's small panel "Roaming" brought only \$725.

The highest price realized for a single picture was given for the small Meissonier called "The Departure." Mr. Pope was said to have paid \$7,500 for it in 1893, but A. Blumenstiel got it for \$4,000 last night. Other pictures which brought high prices, although in most cases not as much as they were rated worth by their owner, were Detaille's "The Rest, Camp St. Maur, 1867," which is said to have made its creator's reputation, and for which R. F. Knoedler paid \$1,350; Jacques's "Sheep at a Pond," which went to E. B. Warren for the same price, and Benjamin Constant's "The Sultan's Favorite," which was knocked down for \$1,050. "The Rainbow," by George Inness, excited a keen rivalry among the bidders, and ran the price up higher than any of the paintings by other native artists. William Macbeth finally secured the prize for \$1,625. Several flower pieces by Jean Robie sold well, as did also a number of Jean Vibert's diminutive examples.

When asked to explain the causes for the low prices realized, Mr. Kirby said that he attributed it to the business depressions which have been felt since Mr. Pope bought many of his pictures. The pictures were worth, on the whole, he thought, what Mr. Pope paid for them, but people did not feel like spending so much money for them at this time.

In spite of the low prices complained of, Mr. Pope is richer by \$42,520 as a result of the sale, and, as a certain young woman was heard to say as she left the hall, "Oh, well, probably he was tired of looking at 'em, anyway."

Among the prominent people present at the sale were Frederick Bonner, W. H. Fuller, S. P. Avery, jr., Gustav Reichard, J. M. Bonham, Louis Ettlinger, Jules Oehne, E. B. Warren, of Philadelphia; Frank De Silver, Mr. and Mrs. F. L. Babbott, G. L. White, E. L. Henry and Worthington Whittredge.

The furniture, bronzes, bookcases and bric-à-brac which comprise the remainder of the Pope collection will be sold this and to-morrow afternoons at the galleries of the American Art Association, Madison Square South.

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CATALOGUE
OF
MODERN PAINTINGS

WATER COLORS, ETCHINGS, BRONZES,
IVORIES, BRIC-A-BRAC, ART FURNI-
TURE, RARE RUGS, ETC.

BELONGING TO

MR. N. Q. POPE

TO BE SOLD BY ABSOLUTE PUBLIC SALE

ON THURSDAY EVENING, JAN. 23RD, AT 8 O'CLOCK

AT CHICKERING HALL

FIFTH AVE. AND 18TH ST.

AND CONTINUING FRIDAY AND SATURDAY AFTERNOONS,
JAN. 24TH AND 25TH, AT 3 O'CLOCK

AT THE

AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

WHERE THE COLLECTION WILL BE ON FREE VIEW
FROM JAN. 15TH UNTIL DATE OF SALE

THOMAS E. KIRBY, AUCTIONEER

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1896

CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. *The sale of any Article is not to be set aside on account of any error in the description, or imperfection. All articles are exposed for Public Exhibition one or more days, and are sold just as they are, without recourse.*

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within three days from conclusion of sale shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
Auctioneer.

CATALOGUE.

SALE AT CHICKERING HALL,

THURSDAY EVENING, JANUARY 23d,

BEGINNING PROMPTLY AT 8 O'CLOCK.

OIL PAINTINGS.

DAVID COL.

Born in Antwerp, 1822. Pupil of DeKeyser and the Antwerp Academy. Medal, Vienna, 1873. Chevalier of the Order of Leopold.

1

THE BOASTER.

Height, 11½ inches ; width, 10 inches.

A peasant scene in a cabaret. The hunter has returned and is telling of his exploits to an unbelieving older man who is seated with his basket of eggs by him. The dog, who knows the whole truth about the day's experiences, is asleep near by. Panel. Signed on the left.

PAUL VERNON.

Born in Paris. Pupil of N. V. Diaz.

2

WATERFALL.

Height, 10½ inches ; length, 18½ inches.

A fisherman seated on a rock below the fall furnishes the note of human interest in this little landscape, with its suggestion of Diaz in the treatment of the foliage and sky. Canvas. Signed on the left.

56
4236

V. CAPOBIANCHI.

3

SPANISH ARQUEBUSIER.

Height, 11 inches ; width, 6½ inches.

Evidently out for a morning stroll and bent on feminine conquest is a gay young Spanish arquebusier. He is dressed in his very best, and looks very fine in a light-colored coat, red breeches, and blue stockings. His big hat is held with his right hand to his hip, and the left rests on his richly decorated gun. Panel. Signed on the left.

G. FAVRETTO.

4

AN IDLE HOUR.

Height, 12½ inches ; length, 14 inches.

Pussie has taken up her stand on the family sewing, and the young lady seated on the curious long sofa is amusing herself with her before resuming her work. Each is manœuvring with an end of a skein of yarn and watching for the next move. Panel. Signed on the upper right hand.

W. C. BAUER.

5

THE TWILIGHT HOUR.

Height, 14 inches ; length, 20 inches.

A fisherman is just beaching his skiff as night comes on, after an afternoon's sport in the pond or river near his home. A farm-house is half concealed by the trees, in the middle distance, on the right. Canvas. Signed on the left. Dated 1886.

MAX SCHÖDL.

Born in Vienna, 1834. Pupil of the Vienna Academy under Friedlander. Medal, Vienna, 1873.

6

STILL LIFE.

Height, 13 inches ; width, 9½ inches.

By an elaborate Japanese cabinet, ornamented with figures of a man and woman and a stork, are placed on a stand a handsome jar and vase, the whole being set off by some effective stuffs. Panel. Signed on the upper left hand.

595

ÉTIENNE PROSPER BERNE-BELLECOUR.

310

Born at Boulogne-sur-Mer. Pupil of Picot and F. Barrias. Medals, Paris, 1869, 1872, 1878 (Universal Exposition); and 1889 (Universal Exposition). Legion of Honor, 1878.

7

SOLDIER POLISHING HELMET.

Height, 13 inches; width, 8½ inches.

A good-looking young French soldier stands in undress uniform in stable-yard of the barracks, giving the final touches to his cuirassier's helmet. Panel. Signed on left.

P. BEDINI.

8

NECESSITY THE MOTHER OF INVENTION.

Height, 9 inches; width, 6 inches.

In a cellar stands a bibulous-looking cavalier, sucking wine from a cask, through a straw. He has been riding hard, to judge from the dust on his boots, and finding the wine jars all empty and the cask untapped, has, spurred on by his thirst, solved the difficulty in a hurry. Panel. Signed on the left.

JOSÉ FRAPPA.

Born at St. Étienne, France. Pupil of Pierre Charles Compte and Isidor Pils.

9

THE LATEST NEWS.

Height, 9½ inches; width, 7 inches.

A thin but ruddy-faced and cheerful elderly priest is seated ready for his solitary meal, and just beginning to read the paper he has set up before him. He is enjoying what is to come in anticipation, and is about to pour some wine into his silver cup. Panel. Signed at the upper right hand.

JEAN GUSTAVE JACQUET.

1400.
250. Born in Paris, 1846. Pupil of Bouguereau. Medals, Paris, 1868, 1875, and 1878 (Universal Exposition). Chevalier of the Legion of Honor, 1879.

10

VILLAGE BEAUTY.

Height, 12 inches ; width, 9 inches.

The head and shoulders are shown of a very handsome dark-eyed girl, with her dark hair streaming with picturesque effect over her light-blue cloak. The expression is extremely pleasing. The model is not one of those most familiar to the admirers of the works of this painter. Panel. Signed on the upper left hand.

CHARLES EDOUARD DELORT.

400. Born at Nismes, 1814. Began to paint there, and afterwards became a pupil of Gleyre and Gérôme in Paris. Medals, Paris, 1875 and 1882.

11

HALF SEAS OVER.

Height, 10 inches ; length, 14 inches.

Washed out
next
The scene is the deck of a small steamer on a rough day, probably on the Mediterranean, and both a Cardinal and his servant are having a hard time of it. Monsignor seated by the rail is a very uncomfortable man, who now finds more solace in his smelling-salts than in the book he has been trying to read. The footman has had all he could do to open his master's travelling-bag, and leans over the rail beyond, oblivious to all but the fact that he still has hold of the scarlet umbrella. Panel. Signed on the right.

JOSÉ DOMINGO.

500. Born at Valencia, Spain. Pupil of Meissonier, and friend of Fortuny.

12

HEAD OF A SPANISH CAVALIER.

Height, 8½ inches ; width, 6½ inches.

50
Albeit a swashbuckling sort of a fellow in general aspect, this ruddy-faced veteran, made picturesque by his broad felt hat and his large neck ruff, is evidently a man of importance, and with all his look of good humor and good living, of determination where occasion demands. He has a chain of office about his neck, and his brown velvet coat is decorated with gold braid. From the Mary J. Morgan sale. Panel. Signed on the left.

CARL HOGUET.

Born in Berlin, 1821. Pupil of Krause, and in Paris of Ciceri and Isabey. Gold medal, Paris, 1848. Medal at Berlin. Member of Berlin Academy, 1869. Died in Berlin, 1870.

13**LANDSCAPE.**

Height, $7\frac{1}{2}$ inches ; width, $5\frac{1}{2}$ inches.

Near some willows, on a rustic foot-bridge over a little stream, a fisherman has settled down in his shirt-sleeves for a day's sport, with a basket, as yet evidently well filled with provisions, by his side. From the Mary J. Morgan sale. Panel. Signed on the right.

JEAN GEORGES VIBERT.

Born in Paris, 1840. Pupil of the École des Beaux Arts and of Barrias. Medals, Paris, 1864, 1867, 1868, and 1878 (Universal Exposition). Chevalier of the Legion of Honor, 1870 ; officer of the same, 1882.

14**HEAD OF A CARDINAL.**

Height, 6 inches ; width, $5\frac{1}{2}$ inches.

A hard-headed, pugnacious Churchman looks this Cardinal, and a man of strong will and ways. The rosy face, blue ribbon, black bands, scarlet cap, and purplish background made an interesting color scheme to handle. Panel. Signed on the right.

CHARLES LÉON HERMANN.

Born at Havre, 1838. Pupil of Philippe Rousseau and Fromentin. Medals at Paris, 1873 and 1879.

15**REVERIE AT AN INN.**

Height, $8\frac{1}{2}$ inches ; width, 6 inches.

In a coffee-room, in the time of the Directory, a well-dressed man of mature age is seated by a table, smoking his pipe, and deep in meditation. His cane is by him in the corner, and on the table are a jug-like bottle of wine and a glass. A gay caricature of the day, in which a blind man and two women figure, is on the wall above. Panel. Signed on the left. Dated 1882.

3655-

IVAN POKITINOW.

300. Born at Odessa, in Russia. Self-taught. Many medals in Russia and Germany.

16

LANDSCAPE.

Height, $6\frac{1}{2}$ inches ; length, 11 inches.

A quiet little Russian landscape, through which a stream wanders to the foreground, under a pale-blue sky just brushed with clouds. Past a slim poplar on the bank, in the middle distance, is seen a group of houses by some woods. In the blue little river a boy stands up to his knees, holding a net, and probably crawfishing. Panel. Signed on the right. Dated 1884.

310

ÉTIENNE PROSPER BERNE-BELLECOUR.

Born in Bologne-sur-Mer. Pupil of Picot and F. Barrias. Medals, Paris, 1869, 1872, 1878 (Universal Exposition) ; and 1889 (Universal Exposition). Chevalier of the Legion of Honor, 1878.

17

SOLDIER AT REST.

Height, 13 inches ; width, $8\frac{1}{2}$ inches.

By the water-troughs back of the barracks stands a young soldier of the Fifth Cuirassiers, lighting his pipe. He seems in a slightly melancholy, or perhaps it is sentimental, mood. Panel. Signed on the left. Dated 1883.

950

ALPHONSE MARIE DE NEUVILLE.

Born at St. Omer, France, 1836. First a law student. Pupil of Picot and Pils. Medals, 1859 and 1861. Chevalier of the Legion of Honor, 1873 ; officer of the same, 1881. Died in Paris, 1885.

18

AWAITING COMMANDS.

Height, 12 inches ; width, $8\frac{1}{2}$ inches.

Against a wall, with one hand on the muzzle of his gun, whose butt rests on the ground, leans a handsome young rustic soldier. The spray of green in his soft felt hat gives him a dashing air, and this ruddy-faced, brown-haired fellow, with his gay moustache, is, without doubt, an excellent fighter. Signed on the left. Dated 1878.

LUIGI ROSSI.

Born at Perugia, Italy. Pupil of Minardi.

19

TO ABSENT FRIENDS.

Height, 11 inches ; width, 8 inches.

There is a good deal of quiet humor in the title of this work, for the old beau in salmon has a very pretty woman to breakfast with him, and it looks as if the friends were a second thought. The lady looks very dainty in her yellow and blue silk costume and her high, feathered hat, and wears some handsome jewels. Panel. Signed on the right. Dated 1873.

ERSKINE NICOL, A.R.A.

Born at Edinburgh, 1825. Studied, while apprentice to a sign-painter, at the Trustees' Academy. Taught drawing at Leith, and later in Dublin. Member of the Royal Scottish Academy and associate member of the Royal Academy of England. Medal, Paris, 1867 (Universal Exposition). Removed in 1863 from Edinburgh to London.

20

HARD WORK.

Height, 12 inches ; width, 9 inches.

A somewhat ragged, elderly man is having a hard time getting a cork out of a bottle, but he half smiles as he closes one eye and grits his teeth. It almost seems that he gives a wink, as if to say that the whiskey will be worth all the trouble he is having. A broken water-jug stands on the table, and the interior is a very humble one. Canvas. Signed on the right. Dated 1864.

JEAN GEORGES VIBERT.

Born in Paris, 1840. Pupil of the École des Beaux Arts and of Barrias. Medals, Paris, 1864, 1867, 1868, and 1878 (Universal Exposition). Chevalier of the Legion of Honor, 1870 ; officer of the same, 1882.

21

THE CANDIDATE FOR HOSPITALITY.

Height, 5½ inches ; width, 3½ inches.

The ecclesiastic in red, who is warming himself at a fire-place in some old chateau, has apparently just arrived, for his travelling-case is

5140. by his side. He is so earnest about what he is about that he must be both cold and hungry. From the coat of arms over the fire-place it is to be judged that he is in a noble house and that his chances of a warm welcome are good. Panel. Signed on the left.

290. EVARISTE VITAL LUMINAIS.

Born at Nantes, 1822. Pupil of Cogniet and Troyon. Medals, Paris, 1852, 1855 (Universal Exposition), 1857, 1861, and 1889 (Universal Exposition). Chevalier of the Legion of Honor, 1869; officer of the same, 1894.

22

CHARGE OF THE GAULS.

Height, 18 inches; width, 14½ inches.

Two chieftains dash forward, well in the lead of the main body of troops, which advances with much brandishing of weapons. The helmeted leader to the left, on a magnificent black horse, and holding aloft his spear as he turns to call his comrades on, is more excitable than his comrade on the gray, who sits in determined pose close to his steed, his shield and spear both in position, well prepared for the enemy's resistance. Jewels gleam at ears, breasts, wrists, and shoulders of the stalwart Gauls. A lowering reddish sky is in fine accord with the martial spirit of the scene. Panel. Signed on the left.

EASTMAN JOHNSON, N.A.

610
140. Born at Lowell, Maine, 1824. Studied at Dusseldorf, 1849 to 1851. Later studied and painted in Italy, France, and Holland. Elected a member of the National Academy of Design, 1860. Medal, Paris, 1889 (Universal Exposition).

23

THE CONFAB.

Height, 21 inches; width, 12 inches.

What is it this charming little pair secluded on a beam in the barn among the hay have to say to each other? The elder child, a girl, has dropped her straw hat, laid her gathering of field flowers by her side, enchanted with her younger adorer in the white knit headdress, and clasps her hands in sign of satisfaction. The boy, a quaint, chubby youngster, looks up at her, beaming with content and half in wonder. From the A. T. Stewart sale. Canvas. Signed on the right. Dated 1877.

CHARLES MELVILLE DEWEY.

Born at Lowville, N. Y., in 1851. Self-taught. First exhibited in 1875, at the National Academy of Design. Member of the Society of American Artists.

24**DEPARTING DAY.**

Height, 14 inches ; length, 21 inches.

A beautiful late sunset is glowing yellow and red over the farm-houses, whose tops are seen along the horizon of a picturesque bit of landscape. A human interest enters into the poetic sentiment of the hour, with figures on the road which leads to the foreground, a woman and a child faggot gathering, accompanied by a dog. From the Robert Graves sale. Canvas. Signed on the right.

E. L. HENRY, N.A.

Born at Charleston, South Carolina, 1841. Pupil of the Philadelphia Academy and of Gleyre in Paris. Elected a member of the National Academy of Design, 1869. Honorable mention, Paris, 1881 (Universal Exposition).

25**PASSING SHOWERS.**

Height, 14 inches ; length, 21 inches.

Down the muddy village street, brightened now by swaths of sunshine, comes, on a showery day in the early part of the century, a well-laden stage-coach which will soon reach the Jackson House with its sign of Old Hickory. People are grouped on the porch of the hotel waiting for the arrival. On the other side of the street, past a fine old mansion, go a lady and her dog, and beyond stands a man who has stopped at a store with his buggy. Panel. Signed on the right. Dated 1886.

LOUIS DOUZETTE.

Born at Triebsees, Pomerania, 1834. Pupil of Eschke in Berlin.

26**MOONLIGHT IN HOLLAND.**

Height, 16 inches ; length, 26 inches.

The moonlight falls direct, and filters through a mackerel sky, over a scene on a Dutch canal. By some houses on the left, from which gleam a few lights, rises at the waterside a windmill, while on the opposite shore are a couple of hayricks and a few trees. Canvas. Signed on the right.

7815-

J. G. BROWN, N.A.

310

Born at Durham, England, 1831. Studied at Newcastle-on-Tyne, at the Edinburgh Academy, and in 1853 at the Schools of the National Academy of Design in New York. Elected an associate of the National Academy in 1862, and a member in 1863. Honorable mention at the Paris Universal Exposition, 1889.

27**THE LOST KID.**

Height, 20 inches ; width, 14 inches.

One of the artist's well-known street boys in this picture, with a title which suggests a pun, is seated on a door-step, and holds up for inspection, with an air of great glee, a lady's yellow, four-buttoned kid glove. He is a contented-looking youth, fairly ragged, ready to be amused on the slightest occasion. Canvas. Signed on the right. Dated 1882.

C. VAN LEEMPUTTEN.

150.

28**INTERIOR OF SHEEPFOLD.**

Height, 19 inches ; length, 24 inches.

Five sheep are pictured in a well-kept stable, in which are also shown three hens, two of whom are roosting. The heads of two of the sheep, who are in the front, are turned towards us. Canvas. Signed on the left.

W. BEAUQUESNE.

200

Pupil of Horace Vernet and Émile Lecompte.

29**ADVANCE GUARD AT KAINOUAN.**

Height, 22 inches ; width, 18 inches.

Despite the hot Eastern sun, of whose power the little glimpse up to the mosques in the distance gives some idea, the three French soldiers of the advance post seem to be having an easy time of it, protected below by matting and above by an awning. One man stands on guard, while his companions rest—one smoking his pipe and the other leaning on his knapsack. A fourth soldier stands a little way off, with his back to the group. From the Robert Graves sale. Canvas. Signed on the right. Dated 1857.

475

8475
160**HERMANUS P. KOEK-KOEK AND J. VAN SEVERDONCK.**

Koek-Koek was born in Middleburg, Holland, 1815. Son and pupil of Johannes Hermanus Koek-Koek, and brother of B. C. Koek-Koek. Member of the Amsterdam Academy. Died in Haarlem, 1882,

30

THE SHEPHERD.

Height, 22 inches ; length, 24 inches.

In a peaceful landscape, painted by Koek-Koek, a shepherd and his dog are driving home, along the road past a pool, some sheep painted by Van Severdonck. In the distance, on a slope, is seen another flock. Canvas. Signed on the left,

ÉMIL RAU.

31

THE LAUGHING GIRL.

Height, 19½ inches ; width, 15½ inches.

A good-looking Tyrolean peasant girl is pictured to the shoulders and laughing with great heartiness. She wears a little bunch of field flowers at her bosom. Canvas signed on the upper right hand.

FRANÇOIS BONVIN.

Born at Vaurigard, near Paris, 1817. Self-taught. Medals, Paris, 1849 and 1851. Chevalier of the Legion of Honor, 1871. Died 1888.

32

WOMAN KNITTING.

Height, 16½ inches ; width, 11 inches.

The sobriety of treatment which marks the works of this faithful follower of the early Dutch *genre* painters, well accords with the simplicity of the subject. A young woman is seated with her sabot-shod feet crossed, intent on her task of knitting a stocking, in a simply furnished apartment. She is by a table on which is frugal fare, a loaf of bread and a jug of milk or water. Canvas. Signed on the left. Dated 1850.

450
X

JEAN ROBIE.

505- Born in Brussels in 1821. Gold medal, Brussels, 1848. Medals, Paris, 1851 and 1863. Gold medal at The Hague, 1861. Officer of the Order of Leopold, 1869.

33**FLOWERS.**

Height, 23 inches ; width, 17 inches.

With a fine variety of splendid roses, the artist has painted a handsome jewel casket of ormolu and lapis lazuli. Panel. Signed on the right.

H. A. ELKINS.**34****MOUNTAIN SCENERY, COLORADO.**

Height, 22 inches ; length, 36 inches.

A sunset scene on a river, with mountains rising on either side. Solitary to the left towers a curious rock shape, and a distant peak is snow-clad. Canvas. Signed on the right.

WORTHINGTON WHITTREDGE, N.A.

280-33 Apples & Biscuits H.C. 1860
280-36 Sunset from the Lake
380- Born at Springfield, Ohio, 1820. First studied in Cincinnati, then in Paris, in 1849, and afterward in Dusseldorf under Andreas Achenbach and Lessing, and in Belgium under Robbe. Elected a member of the National Academy, 1860. President of the National Academy, 1875-1876.

37**BROOK AMONG THE HILLS.**

Height, 27 inches ; length, 34 inches.

A single fisherman whips the trout brook, which seems an ideal spot. The deep shadows of the afternoon are cast by the heavy foliage of the trees which line the rocky banks of the stream by a smooth expanse just above the waterfall. Canvas. Signed on the right. Dated 1886.

JAMES ALEXANDRE WALKER.

Born at Calcutta of French parents. Honorable mention at Paris, 1887.

38

ENGAGEMENT NEAR ST. CLOUD, 1870.

Height, 24 inches ; length, 36 inches.

French artillery and infantry on a dreary winter afternoon of the Franco-Prussian war are pressing through the half ruined gateway of a chateau to an open space fringed by woods, where the enemy are seen, and they will have a sharp fire to encounter. The figure of the commanding officer on the fine gray horse is evidently a portrait. Canvas. Signed on the right.

JAMES CRAWFORD THOM.

Born in United States. Pupil of Edouard Frère. First exhibited at the Royal Academy in London, in 1864.

39

LANDSCAPE.

Height, 22 inches ; length, 36 inches.

The light from the setting sun falls from over a line of trees, which forms the horizon on the left, on the marshy land along the banks of a river, where by a willow a woman is gathering a good pile of faggots. There is a bright glimpse of distance to the right. Canvas. Signed on the right.

FRANÇOIS AUGUSTE BONHEUR.

Born in Bordeaux, 1824. Brother of Rosa Bonheur, and pupil of their father, Raymond Bonheur. Medals, Paris, 1852, 1857, 1859, 1861, and 1863. Chevalier of the Legion of Honor, 1867. Died 1884.

40

CATTLE.

Height, 24 inches ; length, 32 inches.

In a pool, to which a high bank slopes on the left, stand at mid-day two cattle. A white and dun short-horn cow has her head up, calling, while her red companion drinks. Down a path to the left, shadowed by an arch of trees, a black animal strays to the water, while above, over the bank, is seen a horseman. On the right, where a view is had of open country and distant mountains, a woman drives two cows to the pool from the pasture. From the J. H. Stebbins sale. Canvas. Signed on the left.

GEORGE INNESS, N.A.

1625- Born at Newburgh, N. Y., 1825. Studied painting at Newark, N. J., and engraving in New York City. Began to paint landscapes as a profession in 1846, spending a short time afterwards in the studio of Regis Gignoux in New York. Lived in Italy, 1871-1875. Elected an associate of the National Academy of Design, 1853, and a member, 1868. Member of the Society of American Artists. Bronze medal, Paris, 1889 (Universal Exposition). Died in Scotland, 1894.

41

THE RAINBOW.

Height, 29 inches ; length, 38 inches.

Over the landscape is a dramatic storm sky, half-spanned by a brilliant rainbow, and with fragments of cloud detached from the main masses amid the steel-gray light, which, to the left, gives a further sign of clearing. The church spire and house tops of a village are seen in the distance ; to the right, on a rise nearer at hand, is a clump of wind-tossed willows, below which is a hay wagon and some figures, and in the foreground, by a pool, are cows and a calf. From the Isaac Walker sale. Canvas. Signed on the left.

GABRIEL MAX.

530- Born at Prague, 1840. Son of the sculptor Joseph Max. Pupil of the Prague Academy under Engerth, 1854-1858 ; for three years at the Vienna Academy under Blaas, and then in Munich under Piloty, 1863-1867. Honorary member of the Munich Academy, at which he was professor, 1879-1883. Gold medals, Berlin and Munich.

42

ST. CECILIA AT THE ORGAN.

Height, 30 inches ; width, 24 inches.

280-42- A sweetly sad face and a fine head has the artist given to St. Cecilia, who, seated at twilight at the organ, lets her fingers rest lightly on the keys, as if playing softly some beautiful melody. Her hair is auburn, and her costume of rose color is lightly embroidered with gold. The face is shown in profile and the life-size figure in half length. A little carved figure on the organ, grim like fate, looks towards the cold evening sky. Canvas. Signed on the left.

FERDINAND VICTOR LÉON ROYBET.

Born at Uezès, France, 1840. Pupil of Ecole des Beaux Arts of Lyons. Afterwards professor of engraving at Lyons. Medal, Paris, 1866. Medal of Honor, 1893. Chevalier of the Legion of Honor, 1892.

43**THE ZENANA OF THE SULTAN.**

Height, 22 inches ; length, 26 inches.

Four white women, each intent on her own affairs, and two negresses are grouped in a rich harem apartment. A nearly nude odalisque dances on the left, lifting aloft gracefully a tambourine, while by her stands one of the negresses holding her rich garments. Canvas. Signed on the right.

FREDERICK HEIMERDINGER.

Born at Altona, Germany, 1817. Pupil of Dusseldorf Academy under Theodore Hildebrandt. Studied also in Munich. Founded preparatory school for artists in Hamburg. Died in Hamburg, 1883.

44**A DEAD HARE.**

Height, 30 inches ; width, 20 inches.

The hare is pictured as large as life. It hangs against boards on which you feel you could almost splinter your fingers. The illusion of actuality is further carried out by the seal on one of the legs and the couple of express labels on the wood. This picture was awarded medals at London and Toplitz in 1879. Canvas. Signed on left as if burnt in by a stamp.

LOUIS NEUBERT.

Born in Leipzig, 1846. Pupil of Weimar Art School under Schmidt and Kalcreuth. Settled in Munich.

45**LANDSCAPE.**

Height, 24 inches ; length, 39 inches.

Children are the suitable foreground figures in a bright spring landscape with masses of cumulus clouds rolling up from the horizon over the distant village on the plain. The two on the bluff to the right, above the small stream which runs to the foreground, past the farm of the

middle distance, look as if they might be a little shepherd and shepherdess, and the small girl on the left is probably in charge of some geese. There are other figures nearer the farm-house. Canvas. Signed on the left.

HECTOR LEROUX.

Born at Verdun, France, 1829. Pupil of Picot. Medals, Paris 1863, 1864, 1874, 1878 (Universal Exposition), and 1889 (Universal Exposition). Chevalier of the Legion of Honor, 1877.

350- 46

DRESSING THE BRIDE.

Height, 27 inches ; length, 39 inches.

Several female figures are grouped in a Pompeian house, about an auburn-haired beauty who is being arrayed for the bridal ceremony. Two young girls, one bending on one knee at her task, are, with an impassive serving-woman, who holds some draperies, the attendants. Their work is watched by the mother, who is seated by a table on which lies some jewelry, and by an elder sister, probably, who stands behind her. Canvas. Signed on the left. Dated 1881.

JEAN ROBIE.

Born at Brussels, 1821. Gold medal, Brussels, 1848. Medals, Paris, 1851 and 1863. Gold medal, The Hague, 1861. Officer of the Order of Leopold, 1869.

47

FLOWERS.

Height, 29 inches ; width, 22 inches.

A gorgeous gathering of flowers, of which roses form the chief glory. An overturned basket, from which big strawberries roll to the edge of a bit of water, where float a few rose leaves. Panel. Signed on the left.

E. K. MAES.

48

BARNYARD FOWLS.

Height, 25 inches ; length, 35 inches.

Roosters, hens, ducks, and pigeons are pictured in an open-air enclosure. Canvas. Signed at the upper right hand.

C. AUBREY HUNT.

49

NOTRE DAME DE PARIS.

Height, 24 inches ; length, 36 inches.

The cathedral is shown in one of its most picturesque aspects. The view is from the Seine side, where many boats are moored along the quay, on which are seen a few priests, soldiers, sailors, and market-women. It is a bleak day, and the buildings of the distance mass gray against the well-clouded sky. A flag floats from the Tuileries far off on the right. Canvas. Signed on the right.

PAUL JEAN CLAYS.

Born at Bruges, Belgium, 1819. Pupil of Gudin. Medals, Paris, 1867 (Universal Exposition), and 1878 (Universal Exposition). Chevalier of the Legion of Honor, 1875; officer of the same, 1881.

MOONLIGHT BELOW AMSTERDAM.

Height, 22 inches ; length, 30 inches.

The moonlight bathes with its silvery glory a scene on the Scheldt. There is a lighthouse at the end of the pier to the left, where a craft is moored, and from which a boat is putting off for the large luggers, with their sails up, on the right. Panel. Signed on the right.

THÉODORE ROUSSEAU.

Born in Paris. Pupil of Guillon-Lethière. First exhibited in Salon, 1834. Medals, Paris, 1834, 1849, and 1855. One of the eight grand medals of honor, Paris, 1867 (Universal Exposition). Legion of Honor, 1852. Died 1867. Diploma to memory of deceased artists, 1868.

51

THE OLD OAK TREE.

Height, 22 inches ; length, 25½ inches.

A great veteran of the forest, a magnificent oak, stands at Fontainebleau by the parting of two roads. How sturdily it towers away above its surroundings, and what a fine study it furnishes in tree anatomy ! It makes the thatched cottage in the middle distance on the left seem diminutive, and even the larger and nearer building appears smaller than it really is. From the Seney and Graves sales. Canvas. Signed on the right.

CHARLES ÉMILE JACQUES.

1350- Born in Paris, 1813. Was soldier, map engraver, engraver on wood, draughtsman, and etcher. Medals, Paris, 1851, 1861, 1863, and 1864. Legion of Honor, 1867. Died 1894.

52**SHEEP AT POND.**

Height, 18½ inches ; length, 26½ inches.

A shepherdess in blue has brought her charge to the water, by the wood with its big trees, and turns, as does her dog, to look where a ploughman, her husband or lover, perhaps, pushes along the furrow behind his heavy team. It is a fine, breezy day, and in the distance, under a well-clouded sky, are seen the buildings of the farm. Canvas. Signed on the right.

LUDWIG KNAUS.

1075- Born at Wiesbaden, 1829. Pupil of Jacobi and the Academy of Dusseldorf under Sohn and Shadow. Studied also in Paris, where he lived to 1860. Member of the Academies of Berlin, Vienna, Munich, Amsterdam, and Christiana. Knight of the Prussian Order of Merit. Medals, Paris, 1853, 1855 (Universal Exposition), 1857, 1859, medal of honor; 1867 (Universal Exposition); medals, Vienna, 1882; Munich, 1883. Chevalier of the Legion of Honor, 1859 ; officer of the same, 1867.

53**JEALOUSY.**

Height, 11½ inches ; length, 18½ inches.

This spirited scene is the finished study of a picture in the W. H. Vanderbilt collection. The peasant dance, in an upper room of an inn, has come to a sudden end with a hard fight between two of the men. In it have figured fists, feet, beer-mugs, and stools, and the nearly deserted room looks almost as if there had been an explosion. Not the appeals of the young woman who stands behind him, nor the threats of the men, who are afraid to return farther than the head of the stairs, could stop the victor. He only pauses with the fall of his antagonist, who lies on the floor, apparently badly hurt. Some of the women have taken shelter in the stand of the frightened musicians. The victor, whose clothes are partly torn off him, will now have his time of reckoning, and will have not alone to answer to the law for the injuries done his enemy, but will have to pay for a shattered staircase rail and broken windows among other things. Canvas. Signed on the left.

ÉMILE VAN MARCKE.

Born at Sévres, 1827. Pupil of Troyon. Medals, Paris, 1867, 1869, 1870, and 1878 (Universal Exposition). Chevalier of the Legion of Honor, 1872. Died 1891.

M.K. 54,
THE MEADOW LANDS.

Height, 11½ inches; length, 16 inches.

In a richly ~~verdured~~ landscape, and with a glimpse of distance under a lightly clouded sky, stand in the foreground three cows. Two are in a pool, the nearer one partly white, and with strong effects of light on her body, with her head toward us. Canvas. Signed on the left.

NARCISSE VIRGIL DIAZ.

Born at Bordeaux, 1808, of parents banished from Spain on account of political troubles. Medals, Paris, 1844, 1846, and 1848. Chevalier of the Legion of Honor, 1851. Died 1876. Diploma to memory of deceased artists, 1878 (Universal Exposition).

55

THE EDUCATION OF LOVE.

Height, 14 inches; width, 9 inches.

Surely a more charming teacher Love could not have than this young girl, with her russet hair caught by strings of pearls and her graceful figure lightly veiled by a scarf. This Love, who kneels on his instructress's knee, and who looks out with dark eyes under light curls, is no ordinary youngster. He is as pretty as the friend who is his only companion in the landscape. Panel. Signed on the left.

MARIE ROSA BONHEUR.

Born at Bordeaux, 1822. Pupil of her father, Raymond Bonheur. During the Franco-Prussian war her studio and residence were respected by special order of the Crown Prince of Prussia. Since 1849 director of the Paris Free School of Design, which she founded. Medals, Paris, 1845, 1848, 1865, and 1867 (Universal Exposition). Chevalier of the Legion of Honor, 1865; officer of same, 1894. Order of Leo-

725-
pold, 1880. Commander's Cross of the Order of Isabella the Catholic, 1880. Member of the Antwerp Institute, 1868. - 11 102 x

56

ROAMING.

Height, 13½ inches ; width, 10½ inches.

A handsome stag, out on an afternoon's stroll, has stopped for a moment, interested by some sight or sound on his left. He sniffs the air at the edge of the forest where he stands, as if uncertain whether what he sees or hears be agreeable or not in its portent. Panel. Signed on the left, 1875.

JEAN LOUIS ERNEST MEISSONIER.

4000
Born at Lyons, 1813. Pupil of Léon Cogniet. Medals, Paris, 1840, 1841, 1843, 1848. Grand medal of honor, 1855 (Universal Exposition); one of the eight grand medals of honor, 1867 (Universal Exposition); Grand Medal of Honor, 1878 (Universal Exposition). Chevalier of the Legion of Honor, 1846 ; officer of the same, 1856 ; commander of the same, 1867, and grand officer of the same, 1878. Member of the Institute of France, 1861. Honorary member of the Royal Academy, London. Died at Paris, 1891. 11 102 x

57

THE DEPARTURE.

Height, 12 inches ; width, 7½ inches.

x
The young officer, coming down the narrow stairs and turning to look into the room he has just left, is evidently leaving some one that is dear. From the expression on his face, the bright interest of his eye, it is probably a lady-love. The composition is an unusual one. The light falls from the apartment above on the handsome face and stalwart figure of the cavalier, while the foreground of staircase, door, and wall is in shadow. Panel. Signed on the right. Dated 1880.

JEAN BAPTISTE ÉDOUARD DETAILLE.

560
Born in Paris, 1848. Pupil of Meissonier. First exhibited in Paris, 1868. Medals, Paris, 1869, 1870, and 1872. Medal of Honor, 1888. Grand Prize, 1889 (Universal Exposition). Chevalier of the Legion of Honor, 1873 ; officer of the same, 1881. Member of the French Institute, 1892.

58

FRENCH SOLDIER.

Height, 9½ inches ; width, 7 inches.

He is a fine fellow, this sturdy young French soldier, and well satisfied with himself as he stands with his hands in his pockets and

his gun slung across his back. His comrades at parade in the distance are apparently ready for inspection, and an officer trots across between the lines. From the Fletcher Harper sale. Canvas. Signed on the right.

UNKNOWN FRENCH ARTIST.

59

PORTRAIT OF GEORGE WASHINGTON.

Height, $7\frac{1}{2}$ inches ; width, 6 inches.

It is a cabinet-sized quarter length, with Washington's face turned to the left. He is in civilian costume. The work, painted by a French artist who was stopping at Mount Vernon, was presented by Washington to General Giles. From him it descended to his grandson, George William Curtis, whose son gave it to a former owner, Mrs. C. W. Rockwood of Saratoga. Canvas.

JEAN BAPTISTE ÉDOUARD DETAILLE.

Born in Paris, 1848. Pupil of Meissonier. Medals, Paris, 1869, 1870, and 1872. Medal of Honor, 1888. Grand Prize, 1889 (Universal Exposition). Chevalier of the Legion of Honor, 1873 ; officer of the same, 1881. Member of the French Institute, 1892.

60

THE REST, CAMP ST. MAUR, 1867.

Height, $22\frac{1}{2}$ inches ; length, $35\frac{1}{2}$ inches.

This picture of French soldiers at rest during the grand manœuvres was one of the first to attract attention to the artist. Under a lightly clouded sky, from which the sun breaks to illumine the centre of the canvas, are grouped on the plain, about the general and his staff and the chief regimental officers, a large number of foot troops. Beyond them, on the right, is seen the artillery, and the distance is made picturesque with buildings in gray stone. There is great variety in the groupings and poses of the officers and men. On the left, in the foreground, a detachment of men are shown seated and lying on the grass, smoking, drinking from their canteens, and chatting. Not far off, to the left of the centre, is a prominent group. Two cuirassiers, one mounted, are talking to a bearded sapper and a friend, who stands bareheaded, with pipe in mouth. For this work the artist was awarded his first medal at the Paris Salon of 1869. From the A. T. Stewart sale, 1887. Canvas. Signed on right. Dated 1869.

JEAN GEORGES VIBERT.

Born in Paris, 1840. Pupil of the École des Beaux Arts and of Barrias. Medals, Paris, 1864, 1867, 1868, and 1878 (Universal Exposition). Chevalier of the Legion of Honor, 1870; officer of the same, 1882.

61

THE BULL-FIGHTER'S STORY.

Height, 23 inches; length, 28 inches.

875-

By the stable of the posada, where are seen two mules tethered and a man who is attending to them, sit three bull-fighters, discussing their wine and cigarettes and listening to the tale of one of their number. The elder man, on the right, who is telling the story, is probably retired; while the two younger men, on the left, both gayly clad, are still in the profession. The story-teller tilts his chair back at ease, and emphasizes the points of his tale with his hat, which he holds in his right hand. Of the two active men of the ring, one, stretched out with his feet on a saddle, holds his glass in one hand and has the other to his hat, as if about to raise it in honor of the exploit of which his friend is telling. This work was in the Governor Morgan sale. Panel. Signed on the left.

ÉMILE JEAN HORACE VERNET.

1160

Born in Paris, 1789. Son and pupil of Carle Vernet and pupil of Moreau and Vincent. First medal, Paris, 1812. Legion of Honor, in 1814, from Napoleon I., for gallant conduct at the defence of the Barrière de Clichy; member of the Institute, 1826; director of the French Academy at Rome, 1828-1839; officer of the Legion of Honor, 1825, commander, 1842, and grand officer, 1862; Medal of Honor, Paris, 1855 (Universal Exposition). Died in Paris, 1863.

62

THE AUSTRIAN PRISONER FORCED TO WORK.

Height, 36 inches; width, 28 inches.

In an Italian landscape a handsome, ragged young Austrian soldier, stock in hand and pipe in mouth, guides the ploughing oxen of a good-looking, gray-whiskered Italian farmer, who seems to pity him. His face is very sad, and his white felt coat and tight-fitting blue trousers have lost all their natty air, but he still has enough spirit to keep the ends of his black moustache pointed. Many of his comrades are at work on the fields beyond. By the door of the large stone house, in the middle distance, an Italian soldier is on guard, and out of it a wounded French Zouave is being assisted by a peasant woman. This picture is one of the last painted by Vernet, and was formerly in the collection of the amateur, M. Stewart of Paris. Canvas. Signed on the right. Dated 1861.

ÉTIENNE ADOLPHE PIOT.

Pupil of Léon Cogniet. Honorable mention, Paris, 1890.

63**IN THE BOUDOIR.**

Height, 34 inches ; width, 25 inches.

It is very evident that this young dark-haired girl is aware that she is pretty, with her arms crossed over her breast. She smiles in a way that betokens full confidence in her charms. The figure is of life size and three-quarter length. Canvas.

FERDINAND HEILBUTH.

Born at Hamburg, 1826. Naturalized in France. Medals 1857, 1859, and 1861. Chevalier of the Legion of Honor, 1861 ; officer of the same, 1881. Died, Paris, 1889.

64**READING THE MORNING MAIL.**

Height, 29 inches ; length, 36 inches.

On the shore at a French watering-place sits a very pretty woman reading a letter with much interest, while at her side lie some unopened newspapers. She looks like a Parisienne and a woman of good position, and it would be easy to weave a little romance about her and her correspondence. Her costume of black and gray, a trifle relieved by the yellow and brown of the flowers in the hat, is in accord with the rather dull day. There are few figures on the beach or about the buildings on the right, from which flags are flying, and so, perhaps, it is near the end of the season. Canvas. Signed on the left. Dated 1880.

ÉDOUARD TOUDOUZE.

Born in Paris, 1844. Pupil of Auguste Leloir, Pils, and the École des Beaux Arts, where he won the Grand Prix de Rome in 1871. Medals, Paris, 1876, 1877, and 1889 (Universal Exposition). Chevalier of the Legion of Honor, 1892.

65**THE HONEYMOON.**

Height, 26 inches ; length, 40 inches.

The scene is a rich apartment in the eighteenth century. A bride and groom, on their honeymoon, are watched with amusement by

other members of the family. At a footstool, by the side of his mistress, sits the pride of the household. She holds the distaff, and he is ready to start the wheel now that the skein has been secured to the bobbin. The lookers on at this little comedy are the father, mother, and two sisters, who have been playing cards. At the back is a richly carved fireplace, at either side of which are pictures. Canvas. Signed on the left. Dated 1881.

ÉDOUARD TOUDOUZE.

480. Born in Paris, 1844. Pupil of Auguste Leloir, Pils, and the École des Beaux Arts, where he won the Grand Prix de Rome in 1871. Medals, Paris, 1876, 1877, and 1889 (Universal Exposition). Chevalier of the Legion of Honor, 1892.

66

GRANDFATHER'S BIRTHDAY.

Height, 26 inches ; length, 40 inches.

The grandfather, an old soldier, is seated by a table on which are light refreshments, in a handsome room ornamented with elaborate wall-paintings. By his side stands his wife, and he bends forward from his chair to welcome his four little grandchildren, who are encouraged by a young girl, perhaps an older sister. The youngest of the group, one of three girls, can hardly carry the flowers she holds ; and the eldest, a boy, has a parchment roll with an address. It is the father and mother, evidently, who are just entering the doorway, and two younger members of the family watch the scene with their backs to us. Canvas. Signed on the right. Dated 1881.

JEAN JOSEPH BENJAMIN-CONSTANT.

Born in Paris, 1845. Pupil of Cabanel. Medals at Paris, 1875, 1876, and 1878 (Universal Exposition). Chevalier of the Legion of Honor, 1878 ; officer of the same, 1884. Member of the French Institute, 1893.

67

PERFUMING AFTER THE BATH.

500. Height, 50 inches ; width, 32 inches.

The young odalisque the artist has pictured standing by the handsome silver perfume-burner is an auburn-tinted blonde. The costume, held by the hands to the breast, with the familiar but always pleasing expression of modesty, is of a light green and gold, relieved against a background curtain of dark green and silver. This work, painted in 1880, was repainted in 1891-92. Canvas. Signed on the left. Dated 1880.

A. RÖSTEL.

68

RUSTIC BEAUTY AT HER TOILET.

Height, 47½ inches ; width, 33 inches.

A little peasant-girl stands barefoot in a bedroom, at the wash-stand, holding in one hand a strand of hair and in the other a comb, looking at the mirror in unconscious admiration of herself. She is, for the first time, trying the effect of doing up her auburn hair with a bit of blue ribbon. Canvas. Signed on the left.

A. RASMUSSEN.

69

NORWEGIAN LANDSCAPE.

Height, 30 inches ; width, 49 inches.

A morning scene from a Norwegian fjord-side, with low-lying clouds lifting off the snow-topped mountains. A steamer steams up from the distance, bound for the village landing, on the right, to which a rowboat is also making across the bay. A sailboat is hauled up on the foreground beach, on which are two groups of peasants. Canvas. Signed on the right. Dated 1883.

ADOLPH SCHREYER.

Born in Frankfort, 1828. Pupil of Städel Institute, Frankfort. Studied the anatomy of the horse in the riding-school, and later studied in Stuttgart, Munich, and Dusseldorf. Member of Academies of Antwerp and Rotterdam. Medals, Brussels, 1863 ; Paris, 1864, 1865, 1867 ; Munich, 1876. Court painter to the Grand Duke of Mecklenburg, 1862. Chevalier of the Order of Leopold, 1866.

70

THE COUNCIL OF WAR.

Height, 29 inches ; length, 55½ inches.

A large body of Arab cavalry press forward in the middle distance of the landscape, in the full glow of the sun, while in the foreground, near where some horses are being fed, are halted for consultation several chiefs with a standard bearer. It is evident that all depends on the decision of the white-bearded old sheik on the white horse, to the

extreme right of the principal group. He has evidently about made up his mind, for, while he knits his brows, he grasps his gun with an air of great resolution. The middle-aged Moor next him, with his hands on his hips, awaits the decision with impatience, and gives the impression that he will not approve of it. Canvas. Signed on the right.

MIHALI MUNKACSY.

590- Born in village of Munkacs, Hungary, 1846. His real name is Lieb, but he takes that by which he is known from his native place. Studied first under a portrait painter at Gyula; later at the Vienna Academy, at Munich under Franz Adams, and at Dusseldorf. Settled in Paris in 1872. Medals, Paris, 1870 and 1874. Medal of Honor, 1878 (Universal Exposition). Medal, Vienna, 1882. Grand Prize, 1889 (Universal Exposition). Chevalier of the Legion of Honor, 1877; officer of same, 1878; commander of same, 1890. Member of the Munich Academy, 1881.

71

ACCEPTING THE CHALLENGE.

Height, 40 inches; width, 29 inches.

The powerful young peasant stands, with a dogged look on his strong face, pulling back his left sleeve as he half turns toward his antagonist. It bodes ill for the latter, for the man before us has his strong brows knit under his dark hair, grits his teeth, with his mouth half opened, and has a bad look in his dark eyes. Panel. Signed on the right.

JULES ÉMILE BASTIEN-LEPAGE.

1875 Born at Damvillers, France, 1848. Pupil of Cabanel. Medals, Paris, 1874, 1875, and 1878. Chevalier of the Legion of Honor, 1879.

72

EVENTIDE (FAGGOT GATHERER).

Height, 47 inches; width, 38 inches.

On a beautiful, fresh day in early autumn, along a path among the young trees, at the edge of a forest, comes an old faggot gatherer. He walks feebly, with a long, stout stick in one hand, and bends under the heavy load, bearing with the other the basketwork frame strapped to his back. There is much pathos in the expression of the old peasant. His open mouth shows that he is weary, and his failing eyes have an expression that suggests he wishes that his days of labor, if not of life, were over. Canvas. Signed on right. Dated Damvillers, 1884.

JOSÉ VILLEGAS.

Born in Seville. Pupil of Fortuny. Medals at Seville, Rome, Naples, and Turin.

73**CALLING THE HOUR.**

Height, 51 inches ; width, 31½ inches.

In a gateway, like a figure of fate, stands with drawn sword this swarthy young Moorish soldier, calling the early morning hour. He makes a picturesque barbaric effect, with his chain helmet, his round bossed shield, and his rich black and gold costume. From the arch above hangs the pull of a bell, and a light burns dim behind the bars guarding a passage back of the figure. Canvas. Signed on the right.

S. H. CRONE.

Munich.

74**THE VILLAGE TRIBUNAL.**

Height, 38 inches ; length, 50 inches.

A ragged, red-headed urchin, unkempt and in tatters, has been caught robbing an orchard. He has been brought before the village blacksmith by two other boys, who, for the nonce, are acting as minions of the law. Of these one is a burly, thick-set youngster, apparently about four years older than the prisoner. He is accompanied by a formidable-looking bull-dog intent upon exploring the mysteries of a well-filled blue pocket-handkerchief, which the culprit carries in his left hand. The dog is restrained by a stout cord in the hands of his owner, but there is a good deal of pull on the collar. The second of the captors is a delicate-looking boy, whose face is bandaged up, and whose left jaw is ornamented by a compress. The case is evidently important enough to bring work to a full stop. The smith's apprentice has seated himself on the edge of the water-tub in his capacity of a jury of one, and listens with grave attention to the story. The smith has adjusted himself for a judicial hearing. The hammer he was using is laid, head down, on the anvil. He has planted his right palm upon it and leans with his left arm upon the right hand. The left hand is carried to his flowing beard, which it grasps just across the chin. This gives him a look of gravity and repose. He is a man verging on the forties, brawny and muscular, with a good-natured face, that portends no very heavy penalty to the orchard-robber. The latter is trying very hard to cry, but does not seem quite able to manage it. That he meant business by wholesale is plain, not only from the handkerchief before mentioned,

but from the bosom and back of his shirt, and the sleeves of his coat (which he was using as a bag), all bursting with apples. There are three apples on the ground, and one is peeping from the left pocket of his trousers. The village boys are outside waiting for the verdict; the faces of a few of them being visible at a little window on the right.

GEORGES JULES VICTOR CLAIRIN.

Born in Paris, 1843. Pupil of the École des Beaux Arts and of Picot and Pils. Medals, Paris, 1882, 1885, and 1889 (Universal Exposition). Chevalier of the Legion of Honor, 1888.

75

AT THE BAL MASQUE.

Height, 60 inches; width, 36 inches.

At an opera ball, from the edge of a box on which she is seated, with mask discarded, an attractive blonde Parisienne views the tumultuous scene on the floor below, letting her eyes rest for an instant, perhaps, on some reveller of the opposite sex who has attracted her attention. The lines of her superb figure are accentuated by the placing of the left arm akimbo; and the costume, with its creamy lace and its white satin, is as rich as the roselike tints of the face, chest, and arms are delicate.

JEAN JOSEPH BENJAMIN-CONSTANT.

Born in Paris, 1845. Pupil of Cabanel. Medals, Paris in 1875, 1876, and 1878 (Universal Exposition). Chevalier of the Legion of Honor, 1878; officer of the same, 1884. Member of the French Institute, 1893.

76

THE SULTAN'S FAVORITE.

Height, 43 inches; length, 71 inches.

With bare, folded arms, and partly covered with gold-embroidered scarlet satin, the favorite of the Sultan lies on a divan, looking at us with an enigmatical expression in her black eyes, and her rich scarlet lips parted. What a wealth of decorative material she has about her—a tiger-skin, cushions, rugs, curtains, etc.! And how careless she seems of those two other decorative adjuncts, seated cross-legged, to the left—the serious eunuch, with his rose-colored turban, and the handsome young girl who listens to probably the latest seraglio gossip! There is strong character in the face of the elder woman, almost savage in her dark beauty. Canvas. Signed on the right. Dated 1882.

FIRST AFTERNOON'S SALE.

FRIDAY, JANUARY 24th,

BEGINNING PROMPTLY AT 3 O'CLOCK.

AT THE AMERICAN ART GALLERIES.

**ENGRAVINGS, ETCHINGS, AND WATER
COLORS.**

ENGRAVINGS.

P. HABCHMANN.

79

"THE CHILDREN'S FESTIVAL."

After Ludwig Knaus. Engraving. Remark proof.

L. Knaus
LEFEVRE.

80

IMMACULATE CONCEPTION.

After Murillo. Engraving. Remark proof.

W. H. SIMMONS.

81

"STEADY, JOHN, STEADY."

After Erskine Nicoll, A.R.A. Proof. Signed by painter and engraver.

LUMB STOCKS.**82****"THE RUBBER."**

After Thomas Webster, R.A. Proof engraving.

ETCHINGS.**CHARLES ALBERT WALTNER.****83****"THE NIGHT WATCH."**

After Rembrandt. Signed. Remark proof, with a section of the original plate, showing part of a male head let into the mat.

84**"THE GILDER."**

After Rembrandt. Signed. Remark proof.

85**"THE ANGELUS."**

After J. F. Millet. One of three remark proofs, with portrait of the etcher, "In progress for the proprietor." Signed, "a Monsieur, son dévoué, Ch. Waltner."

AUGUSTE BOULARD, FILS.**86****"FRENCH CAVALRY PASSING."**

After Édouard Detaille. Remark proof. Signed by painter and etcher.

FELIX BRACQUEMOND.**87****"THE QUARREL."**

After Meissonier. Remark proof. Signed by painter and etcher.

HENRI ÉMILE LEFORT.

88

"WATCHING THE STEAMER."

After Alfred Stevens. Remark proof. Signed by painter and etcher.

J. L. E. MEISSONIER.

89

"IL SIGNOR ANIBALE."

Signed. Proof.

90

"MAN EXAMINING THE SWORD."

Signed. Proof.

P. LE RAT.

91

"MAN AT WINDOW."

After J. L. E. Meissonier. Remark proof. Signed by painter and etcher.

HAMILTON HAMILTON.

92

"THE COMMUNICANTS."

After Émile Breton. Remark proof. Signed by the etcher.

WATER COLORS.

BERNHARDT HOPPE.

93

FOREST AND POND.

Height, 13 $\frac{1}{4}$ inches ; length, 19 $\frac{3}{4}$ inches.

This scene in Holland is of a stream deeply fringed with trees, and with birds flying towards the delicate sunset sky. Signed on the left.

F. TALLY LOTT.**94****OLD CASTLE.**

Height, 12½ inches ; length, 28 inches.

A picturesque old fortress guards what is evidently a port of some little importance, to judge from the shipping. A craft is anchored by the castle, and near at hand a fisherman is bringing in his small sailboat. A woman and children are seen on the path by the waterside. Signed on the left.

F. TALLY LOTT.**95****MARINE.**

Height, 12 inches ; length, 25½ inches.

It is a breezy day on the coast, and low-lying clouds are sweeping down with picturesque effect to the cliffs which stretch to the distance. Two travellers armed with long poles have ventured to view the scene. Signed on the left.

BERNHARDT HOPPE.**96****OLD WINDMILL.**

Height, 13½ inches ; length, 19 inches.

A characteristic Dutch canal scene in winter, with a sunset sky, and boats tied up by a mill in the foreground. Signed on the left.

JOHN FAULKNER.**97****ISLAND OF INNES BOFFIN.**

Height, 18½ inches ; length, 32 inches.

Many figures are about a small group of buildings close to the shore on a beautiful day. Over the water, on which are a ship in the distance and a rowboat near at hand, is a fine mountain prospect. From a sign we learn that the principal building is the Keene National School and that it is kept by Pat Dunn. Near the door is a figure of a man. There are many children at play, and a large fishnet stretches from poles in front of the door. Signed on the left.

A. F. BELLOWS, N.A.

Born in Milford, Mass. Studied in Paris and at the Antwerp Royal Academy. Elected an associate of the National Academy of Design, 1859, and a member, 1861; member of the American Water Color Society; honorary member of the Belgian Society of Water Colorists, 1868. Died 1883.

98**THE MILL STREAM (THE OLD BRIDGE).**

Height, 24½ inches; length, 35½ inches.

There is unusual variety of interest in this large New England landscape. Over an oddly picturesque bridge of wood and stone on the left, where a fisherman leans to try his luck in the water below, comes one of those familiar and imposing wagons of the travelling merchant, drawn by four horses. The buildings of a mill are seen on the other side of the bridge, and in the middle distance a village; appearing beyond is a spacious farm-house with its barns. Cattle browse near the mill-stream. Signed on the left. Dated 1881.

JAMES DRUMMOND, R.S.A.

Born in Edinburgh, 1816. Studied in the School of Design there under Sir William Allan. Elected an associate of the Royal Scottish Academy, 1846; a full member, 1852; and became librarian, 1857. Elected in 1868 principal curator in the Scottish National Gallery. Died at Edinburgh, 1877.

99**RETURN OF THE FISHERS.**

Height, 30 inches; length, 50 inches.

It is a very jolly crowd of fisher youths, maidens, and children, with an older head or two, that comes up the road from the beach at sunset. Not the least interesting of the animated group are the donkeys, with their paniers of fish, and some of them further burdened with young people. A very pretty bare-legged girl on a donkey's back smiles back at the boy who dances, laughing, along the roadside by her, as he plays the accordeon. The evening sky and the glimpse of sea, headland, and shore, with its groups of fishers and animals, furnish a background of interest. Signed on the left. Dated 1886.

SIR EDWIN HENRY LANDSEER.

Born in London, 1802. Pupil of his father, the engraver, John Landseer, and of the Royal Academy. Elected an associate of the Royal Academy, 1826, and a member, 1830. Knighted, 1850. Large gold medal at Paris Universal Exposition, 1855. Medal at Vienna, 1873.

100**A CRITICAL MOMENT.**

Height, 11½ inches ; length, 17¼ inches.

Sepia and wash drawing.

This is a study in sepia and black of a group of large dogs after a duck in the water, not far from a bridge. There are indications of people on the banks in the distance, as if gathered to watch the scene. From the Governor Morgan sale. Signed on the mat, to the right.

**MISCELLANEOUS PORCELAINS, FAIENCE,
AND BRIC-À-BRAC.**

101 Shell Trays.

Set of twelve.

102 Stone Beer Mugs.

Three. Various.

103 Beer Mugs.

Three. Various, with metal covers.

104 Oyster Plates.

Set of six. French porcelain ; floral and gilt decoration.

105 Oyster Plates.

Set of six. Haviland's Limoge.

106 Five Cups and Saucers.

After-dinner coffee size ; French porcelain ; pink and gold decoration ; egg-shell texture.

107 Fruit Plates.

Set of twelve. Haviland's Limoge ; decorated with pastoral and floral subjects.

108 Cracker Jar.

Haviland's Limoge ; finely decorated.

109 Vase.

French porcelain ; globular shape ; red glaze ; floral ornamentation in bold relief.

110 Two Plates.

Finely painted decoration, "Bataille d'Ireÿ Gagnée par Henry IV.," and "Mort de Turenne ;" king's blue and gold borders.

111 Letter Rack.

Dresden porcelain ; wrought brass mountings.

112 Decanter.

Crystal glass ; embossed ornamentation.

113 Flagon.

White and ruby crystal glass.

114 Champagne Glasses.

Eleven pieces. Bowl pattern ; engraved ornamentation.

115 Cordial Glasses.

Nine pieces. Engraved.

116 Glass Berry Dish.

Bowlshape ; heavy texture ; finely cut ornamentation.

117 Flower Holder.

Group of three glass vases on mirror base.

118 Fish and Tray.

Italian majolica ; finely modelled and glazed.

119 Pottery Dog.

Curious specimen from Mexico.

120 Vase.

Red pottery ; incised and relief ornamentation.

121 Parian Group.

Subject, "A Capital Joke."

122 Parian Group.

Subject, "The Spoils of War."

123 Vase.

Pitcher shape, porcelain ; decorated with floral design ; ivory glaze.

124 Large Bowl.

"Belleek" ; shell design ; decoration, inside, of water plants.

125 Plaque.

Red pottery ; circular shape ; decoration of bird on branch, etc., by J. de Horvath. Diameter, 15 inches.

126 Plaque.

Similar to the above ; decoration of lily of the valley, butterfly, etc., by F. de Horvath.

127 Covered Jar.

Webb cameo glass, globular shape, on four feet ; amber color, with Cupids, vines, and medallions in white. Height, $7\frac{1}{4}$ inches; diameter, 6 inches.

From the Mary J. Morgan Sale.

128 Cups and Saucers.

Set of six. "Copeland ;" after-dinner coffee size ; square shape, indented corners ; rich jewelled and gold ornamentation on crimson glaze.

From the Mary J. Morgan Sale.

129 Cups and Saucers.

Set of six. Same make and style as the above ; king's blue glaze.

From the Mary J. Morgan Sale.

130 Sèvres Plates.

Set of twelve. Decorated by Le Gay ; with medallion portraits of court beauties and celebrated women of France ; jewelled and enamelled ornamentation on turquoise and white ground ; scalloped edges.

From the Mary J. Morgan Sale.

131 Salad Service.

Comprises bowl and 12 plates. Lettuce-leaf design.

132 Large Pitcher Vase.

"Davenport ;" richly ornamented with jewelled and pencilled Persian designs ; flying dragon in bold relief forming handle ; gold and jewelled ornamentation. Height, 15 inches ; diameter, 7 inches.

From the Mary J. Morgan Sale.

133 Large Covered Vase.

With top handle ; tall ovoid shape ; rich brown glaze, with decoration of lion rampant, and other designs in gold ; bronze pedestal.

134 Large Jardinière.

Hungarian faience ; globular shape ; richly decorated with floral designs in gold and bright colors.

135 Pair Large Mantle Urns.

Antique French porcelain ; decorated with roses in natural colors ; bands and border ornaments in gold ; have pedestals of porcelain decorated to match urns.

136 Pair Large Vases.

Cylindrical shape ; "Minton's" ornamentation of Moorish designs in *pâte sur pâte* in low tones, relieved by gold. C. Toft, artist. Ring and elephant-head handles in gilt. Height, 22 inches ; diameter, 9 inches.

From the Mary J. Morgan Sale.

ORIENTAL PORCELAINS.

JADES, IVORIES, ETC.

137 Perfume Holder.

White jade stone ; square shape ; floral designs carved in high relief on four panels.

138 Jade Ornament.

Representing the Buddha's hand-fruit ; finely carved in gray-white texture.

139 Incense Vessel with Cover.

Gray-white jade ; intricately carved ; open-work design ; ring handles and relief ornaments.

140 Jade Ornamental Piece.

Mythological beast ; finely carved in gray-white texture ; has carved teak-wood stand.

141 Green Jade Ornamental Piece.

Groups of vases ; plum and bamboo tree artistically carved and finely polished ; has carved teak stand.

142 Libation Cup.

Carved agate ; finely marked and polished ; relief ornaments.

143 Red and White Jasper Ornamental Piece.

Carved to represent tree trunks, branches of peach tree, storks, and other designs ; an important specimen ; has carved teak stand.

144 Egg-shell Bowl.

Chinese " Rose-back ; " enamelled decoration, inside, of fruit ; Yung-ching period.

From the Mary J. Morgan Sale.

145 Peach-blow Water Vase.

Antique Chinese porcelain ; semi-globular shape ; three incised dragon medallions or crests delicately drawn beneath the glaze, which is soft texture and rare color ; mark of the Kang-hi era, 1661-1722 ; has carved stand. Height, $3\frac{1}{2}$ inches ; diameter, 5 inches.

Collection of Mandarin Prince I Wang-ye, and Mary J. Morgan Sale.

146 Pair Manchon Vases.

Chinese porcelain ; semi-egg-shell texture ; graceful bottle shape ; perfection of decoration ; magnolia tree in blossom, peonies, and other flowers, rich-plumaged birds, etc., beautifully drawn, and painted in natural colors ; inscription and seals in black and red ; Yung chên era, 1723-1736 ; have finely carved teak stands of lotus designs. Height of each, $8\frac{1}{2}$ inches.

Collection of Count Kleczkowski of France, and Mary J. Morgan Sale.

147 Turquoise Vase.

Antique Chinese porcelain ; ovoid shape, with low flaring neck ; ornamentation, carved in relief of symbolic designs : fish and mouse ; incised flying bats and seal of happiness ; raised ribs running around body of vase in plum color, and band around the edge of neck in pierced design work ; a unique specimen of Kang-hi era, 1661-1722. Height, 16 inches ; diameter, 8 inches.

Collection of Comte de Semalle, member of French Legation at Peking from 1873 to 1885, and Mary J. Morgan Sale.

148 Large Plate.

Antique Chinese porcelain ; boldly drawn decoration of lotus plant in flower, and flying birds in bright green, red, yellow, and violet ; mark of the "Swastika" cross of Buddha. Diameter, 13 inches.

From the Mary J. Morgan Sale.

149 Manchon Vase.

Antique Chinese porcelain ; ovoid shape, with graceful neck ; gold ground and decoration of melon vine bearing the fruit ; flowers, blossoms, and butterflies ; painted in enamels of the natural colors and applied over glaze ; bands at neck and base of Grecian design in light and dark blue enamel. Mark of the Chien-lung period, 1736-1795 ; has carved stand. Height, 16 inches ; diameter, 8 inches.

Collection of I Wang-ye, a Mandarin Prince, and Mary J. Morgan Sale.

160 Large Bottle Vase.

Antique Chinese ; globular body, with long neck, gracefully spreading at mouth, outer surface covered with mirror-black glaze of great depth. Ring mark of Kang-hi period, 1661-1722. Height, 18 inches ; diameter, 10 inches.

Collection of Comte de Semalle, member of the French Legation at Peking from 1873 to 1885, and Mary J. Morgan Sale.

161 Large "Hawthorn" Jar.

Antique Chinese blue and white porcelain ; tall ovoid shape ; pale-blue ground, with branches of hawthorn blossoms in white reserve running up and down the jar ; ring mark of the Kang-hi period, 1661-1722 ; has carved teak-wood stand and lid. Height, 15½ inches ; diameter, 10½ inches.

From the Mary J. Morgan Sale.

162 Large Vase.

Chinese porcelain ; *sang-de-bœuf* glaze ; ovoid shape.

163 Incense Burner.

Chinese ; bronze, gilt, and incrustated with various enamels ; *champ-levé* ; globular shape, on tripod ; scroll-shape handles and open-work gilt lid ; has carved teak stand. Height, 10 inches ; diameter, 10½ inches.

Collection of Count Kleczkowski, France, and Mary J. Morgan Sale.

164 Cloisonné Incense Burner.

Chinese ; tall ovoid shape, on gilt elephant head and feet ; cover of open-work design, chiselled and incrustated with enamels. Mark of Chien-lung era, 1736-1795. Height, 12 inches ; diameter, 7½ inches.

Collection of Count Kleczkowski, France, and Mary J. Morgan Sale.

165 Silver Bronze Vase.

Japanese ; tall cylindrical shape ; relief and inlaid ornamentation in gold, silver, gorosa bronze, and enamel. In one upright panel is a figure of Japanese philosopher, dancing frog, etc. ; on reverse side, aquatic birds and grasses, bands of archaic designs, flowers, and arabesques. Height, 17 inches ; diameter, 10 inches.

From the Mary J. Morgan Sale.

166 Bronze Tray.

Japanese ; oblong shape ; incised and *repoussé* ornamentation of butterflies, flowers, and leaves.

From the Mary J. Morgan Sale.

167 Old Satsuma Vase.

Globular shaped body of fluted design, with long neck ; exceedingly fine, creamy-white texture ; on body of vase, painted in green, red, dark blue, and gold, are three Japanese hats ; around top of neck is a neat band in blue and crimson enamel and gold. Height, 7½ inches ; diameter, 4½ inches. Has stand of hard wood, which bears the crest of the Prince of Kaga.

From the collection of the Prince of Kaga, presented by the prince to a Japanese naval officer about 1820, from whose family it was obtained by the late Mr. R. Austin Robertson.

From the Mary J. Morgan Sale.

168 Agate Tablet.

Gray, pearl and lavender color. 4 by 5 inches.

From the Mary J. Morgan Sale.

169 Ivory Carving.

Japanese ; Daimio procession in pine grove.

170 Ivory Group.

Japanese ; boldly carved. Equestrian and other figures of warriors.

171 Ivory Vase.

Pitcher design ; finely carved relief ornamentation.

171a Jewel Cabinet.

Italian ; four bas-reliefs inserted in sides and ends, and top ornament carved in high relief ; "mythological subjects" by L. Ardisson, Nice ; has secret drawers in ends.

172 Ivory Statuette.

German; finely carved figure of "An Old Seaman;" black wood pedestal.

173 Large Ivory Tankard.

Antique; bold and artistic carving; Bacchanalian subject; *repoussé* silver mountings; carved ivory ornament to lid.

From the Robert Graves Sale.

174 Antique Ivory Tankard.

Spirited battle scene carved in bold relief; *repoussé* chased silver and gilt mountings.

From the Mary J. Morgan Sale.

175 Ivory Bas-relief.

Bacchanalian subject artistically carved in high relief; ebonized frame. Length, $17\frac{1}{4}$ inches; height, $6\frac{1}{2}$ inches.

From the Robert Graves Sale.

176 Wood Carving.

Antique; reclining female figure.

177 Sword.

Japanese; Shibuichi hilt and mountings; aventurine lacquer scabbard.

177a Long Sword.

Japanese; hilt and mountings of silver, exquisitely wrought; chrysanthemum design; scabbard lacquered in imitation of tree bark.

177b Dress Sword.

Japanese; finely wrought silver hilt, handle, and mountings to scabbard, which is of gold lacquer, bearing crests.

178 Daimio Tea Stand.

Black and gold lacquer.

179 Kiri Wood Panel.

Japanese; circular shape; artistic relief ornamentation in gold and other lacquers; boy seated on ox, looking at the moon; Japanese fable.

From the Robert Graves Sale.

180 Ancestral Tablet.

Antique Chinese; carved cinnabar lacquer with carved jade and gilt bronze relief ornaments; flat, double-gourd shape.

From the Fletcher Harper Sale.

181 Vase Stand.

Antique Chinese; tall shape, on curved slender legs; carved and exquisitely inlaid with mother-of-pearl.

182 Gold Lacquer Box.

Japanese: double diamond shape; delicately pencilled mountain and river scenery.

183 Gold Lacquer Box.

Japanese; square shape; ornamentation of chrysanthemum flowers.

184 Japanese Tobacco Pouch.

Lacquer; encrusted with mother-of-pearl; bamboo pipe case attached.

185 Emu Egg.

Ornamented with quail, chrysanthemums, and grasses in gold lacquer.

From the Robert Graves Sale.

MISCELLANEOUS.**186 Wine Cooler.**

Silver plated; barrel design; top handle.

187 Pair Bottle Holders.

Silver plated; two sizes.

188 Wine Cooler.

Silver plated; chased ornamentation; top handle.

189 Roman Lamp.

Wrought polished brass.

190 Small Bas-relief.

Bronze; ebonized frame.

191 Small Tray.

Japanese; oblong shape; fan design.

192 Letter Rack.

Wrought brass; relief and open-work design.

193 Oblong Tray.

Silver plated; chased ornamentation.

194 Letter Rack.

Oxidized and gilt; open-work design.

195 Brass Letter Rack.

Ring pattern, with mask ornament.

196 Antique Tea Chest.

Horn and ivory ornamented.

197 Copper Impressions of Coins.

Two specimens from Switzerland.

198 Candelabras.

Silver plated; plain design; for four lights.

199 Pair Candelabras.

Gilt ; tall spiral design ; for five lights each.

200 Fruit Basket.

Coral glass ; decorated on outer surface with floral designs ; silver-plated mountings and handle.

201 Vase.

Carved ox horn, with standard of buck horns.

202 Clock.

Circular shape ; onyx case ; and chain for hanging.

203 Brush Tray.

Hammered silver ; Japanese design ; etched and relief ornamentation of fish and water plants.

From the Mary J. Morgan Sale.

204 Unique Lamp.

Sterling silver and other metals ; cornucopia supported by a griffin ; illuminated glass globe ; made from original design by the Gorham Company.

From the Mary J. Morgan Sale.

205 Elaborate Cylindrical Vase.

Crystal glass ; encased in bronze mounting, which is artistically wrought in designs of water, fishes, sea-weed, etc., and finished in gilt and silver. Signed "Ele Guillemin."

206 Large Gallery Glass.

Gold-plated mountings and ivory handle.

From the Mary J. Morgan Sale.

207 Large Gallery Glass.

Plain wood mountings.

From the Mary J. Morgan Sale.

208 Wall or Mantel Clock.

Fine movement ; strikes hours and half hours ; fine buhl case, with ormolu figures and ornaments in relief.

209 Pair Elaborate Candelabra.

Gilt bronze ; floral design branches ; standards formed of Sèvres porcelain vases with finely decorated panels ; candelabra arranged for eight lights each.

210 Pair Large Vases.

Satsuma faience ; tall ovid shape with ring handles at neck ; profuse decoration of figures of Dieties, priests, and Japanese mythological subjects in bright colors, blended with gold. Height, 32 inches ; diameter, 13 inches.

BRONZES.**211 Bronze Incense Burner.**

Antique Japanese ; square shape on open-work feet ; Dog Foo surmounting cover.

212 Pair Bronze Statuettes.

French " Music " and " History ; " have marble pedestals.

213 Pair Pitcher Vases.

French bronze.

214 Barye Bronze.

" Fighting Bears ; " cast by Barbédeine

215 Bronze Group.

" Dogs attacking Bear ; " signed Barye.

216 Silver Bronze Koro.

Japanese ; artistically wrought, cylinder shape incense holder, with bold dragon in relief encircling ; outside covering of open-work design in representation of water ; cover also of open-work design ; Japanese figures in relief forming handles. Height, 12 inches.

From the Robert Graves Sale.

217 Bronze Group.

" The Archer," by Gabedax.

218 Bronze Bust.

Life size ; " The Sailor Boy," by Ele Guillemin.

From the A. T. Stewart Sale.

219 Bronze Greyhounds.

French ; signed " Salmson."

220 Bronze Figure.

By A. Carrier ; subject " Raphael."

221 Large Bronze Figure.

By Barbédeine ; subject " Meditation."

SCULPTURE.**222 Bust of Benjamin Franklin.**

Sculptured in Cararra marble by Hiram Powers.

223 "Chimney Sweep."

Cararra marble statue by D. Barcaglia ; height, 4 feet ; purchased at Milan Exposition, 1881.

From the Robert Graves Sale.

224 Marble Sculpture.

"The Wounded Lion," by Richards ; red marble base.

224a Marble Bas-relief.

Dog.

SECOND AND LAST AFTERNOON'S SALE.

SATURDAY, JANUARY 25th,

BEGINNING PROMPTLY AT 3 O'CLOCK,

AT THE AMERICAN ART GALLERIES.

TABLE COVERS, SCARFS, EMBROIDERIES, ETC.

225 Table Cover.

White silk *crêpe* ; hand-painted decoration of poppies ; tassel border ; 45 inches square.

226 Turkish Table Cover.

Old-rose satin, with rich needle-work and *appliqué* in gold and silver thread ; 33 inches square.

227 Table Cover.

Cream-color satin ; embroidered with floral and wreath designs in delicate colors ; 46 inches square.

228 Lambrequin.

East Indian ; yellow satin, with embroidered figures, birds, and diamond-shape patterns in bright colors ; needle-work border ; length, 78 inches ; width, 28 inches.

229 Long Scarf.

Silk, with printed and embroidered ornamentation ; tassel ends.

230 Table Cover.

French ; ruby plush centre ; wide border, with floral designs ; stamped and embroidered ; 52 inches square.

231 Pair Table Scarfs.

Olive silk plush, with rich gold and silver *appliqué* ends ; length of each, 58 inches ; width, 22 inches.

232 Pair Fifteenth Century Tapestries.

Italian; of exquisite workmanship and in fine state of preservation; designs of vases of flowers, vines, etc., in square centre panel, and upper and lower oblong panels; each tapestry lined, and hung on a brass rod.

From the Jackson Jarvis Sale.

233 Priest's Chasuble.

Spanish; 15th century; ruby-red plush, with yellow satin panels; beautiful embroidered and *appliqué* ornamentation; flower and acorn patterns in fine colors.

From the Jackson Jarvis Sale.

234 Table Scarf.

Blue silk plush; embroidered and *appliqué* ends, with ball fringe. Length, 67 inches; width, 15 inches.

235 Table Cover.

Turkish; rich woven cloth, with gold and silver thread stripes, and fringe border; 36 inches square.

236 Table Scarf.

Olive-green silk plush; embroidered ends. Length, 105 inches; width, 11 inches.

237 Long Scarf.

Old-rose silk plush; reverse of turquoise-blue silk plush; heavy fringe ends. Length, 160 inches; width, 23 inches.

237a Table Scarf.

Old-gold silk plush. Length, 103 inches; width, 23 inches.

238 Table Scarf.

Crimson silk plush. Length, 102 inches; width, 22 inches.

239 Table Cover.

Garnet silk plush; rich gold and silver *appliqué* ends, with deep fringe border. Length, 72 inches; width, 48 inches.

240 Pair Small Scarfs.

For table; magenta plush, with old-gold bands and fringe ends.

241 Small Table Scarfs.

Red silk plush; five of various sizes.

242 Small Table Scarfs.

Two. In crimson silk plush.

243 Table Scarfs.

Olive silk plush; five of various sizes and shapes.

244 Plush Table Mats.

Three. In olive-green plush and silk damask.

245 Sofa Pillow.

Silk tapestry; bold floral patterns.

246 Large Sofa Pillow.

Rich silk brocade ; ruby satin edge and plush back.

247 Long Flat Cushion.

Turquoise silk plush.

TURKISH RUGS.**247a Antique Kirman Rug.**

Ground of dark blue, figured with flowers and symbolical designs ; centre panel surrounded by borders of rose red and turquoise blue ; lustrous sheen and silk-like pile. Length, 7 feet 10 inches ; width, 4 feet 4 inches.

248 Daghestan Rug.

Antique ; centre panel of yellow, with star patterns, surrounded with wide border of white and two narrow borders of red. Length, 7 feet 10 inches ; width, 3 feet 3 inches.

249 Bergama Rug.

Antique ; turquoise-blue centre panel, with diamond shape and floral ornaments, surrounded by borders of red and sapphire blue. Length, 7 feet 4 inches ; width, 3 feet 2 inches.

250 Bergama Rug.

Antique ; centre panel of red, surrounded by wide border of white and narrow ones of yellow and blue. Length, 8 feet 8 inches ; width, 4 feet 6 inches.

251 Meles Rug.

Antique ; red centre, with river loop or palm designs ; blue and white borders. Length, 9 feet 5 inches ; width, 3 feet 6 inches.

252 Daghestan Rug.

Yellow centre panel, with star patterns and other designs ; wide red border, narrow inner border of blue, and outer border of white. Length, 8 feet 4 inches ; width, 3 feet 5 inches.

253 Ghiordes Rug.

Antique ; black-ground centre, with diamond pattern ; panel and hanging mosque lamps at each end ; turquoise-blue and other borders. Length, 10 feet 8 inches ; width, 5 feet 11 inches.

254 Hall Rug.

Antique Daghestan : red centre panel, surrounded by variegated borders. Length, 12 feet 3 inches ; width, 3 feet 8 inches.

255 Daghestan Rug.

Antique ; diamond-pattern centre, with wide white-ground border, and outer border in blue. Length, 8 feet ; width, 4 feet 2 inches.

256 Daghestan Rug.

Antique ; dark blue centre panel, with river loop or palm design ; silky texture. Length, 7 feet 7 inches ; width, 4 feet 4 inches.

. 257 Hall Rug.

Camel's hair ; diamond-shape panels in centre ; borders in blue, white, and pink, with outer border in natural colors ; antique specimen of fine texture. Length, 11 feet 9 inches ; width, 4 feet.

258 Large Rug.

Antique Daghestan ; dark blue-ground centre, with floral and other designs in bright colors ; framed by five borders in red, yellow, and turquoise blue ; fine silky texture. Length, 16 feet ; width, 5 feet 9 inches.

259 Smyrna Rug.

Heavy pile ; bold designs in bright red and green. Length, 10 feet ; width, 7 feet.

SKIN RUGS.

260 Bengal Tiger Rug.

Extraordinary specimen. Raised head. Length, 9 feet.

261 Grizzly Bear Rug.

Very fine specimen. Raised head. Length, 7 feet.

262 Cinnamon Bear Rug.

"Cub." Raised head. Length, 4½ feet.

263 Extraordinary Polar Bear Rug.

Raised head. Length, 10 feet.

264 Cinnamon Bear Rug.

Raised head. Length, 5 feet.

265 Deer-skin Mat.

Length, 3 feet.

*FURNITURE.***266 Box Ottoman.**

Covered in figured blue silk tapestry.

266a Foot-stool.

Covered in tapestry ; horn legs.

267 Window Ottoman.

Spring seat ; covered with silk corduroy.

268 Box Ottoman.

Covered in tapestry of antique design.

269 Arm Chair.

Carved mahogany, spindle back ; covered in silk tapestry.

270 Arm Chair.

Cherry, carved ; covered in embossed leather.

271 Two Library Chairs.

Carved oak ; covered in heavy tapestry of floral pattern.

272 Arm Chair.

Pillow spring back ; covered in blue-ground silk tapestry and olive silk-plush ; heavy silk cord and fringe trimmings.

273 Lady's Chair.

Pillow spring back ; covered in blue-ground silk tapestry and olive silk-plush ; matches the above arm chair.

274 Large Arm Chair.

Carved oak ; covered in heavy tapestry of floral pattern.

275 Reception Chair.

Carved rosewood ; high back ; covered in raw silk and tinsel tapestry.

276 Large Arm Chair.

Carved oak ; covered in heavy tapestry of fruit and floral pattern.

276a Arm Chair.

Carved mahogany seat and back ; covered in raw silk tapestry.

277 Large Arm Chair.

Carved oak ; similar to the above number.

278 Two Side Chairs.

Carved oak ; covered in raw silk tapestry of fruit and floral pattern on ecru ground.

279 Lady's Chair.

Covered in old-rose silk brocade ; heavy silk fringe trimmings.

280 Large Arm Chair.

Carved oak ; covered in heavy tapestry of floral pattern.

281 Rocking Chair.

Carved mahogany, with marquetrie panel in back ; upholstered in old-gold velvet brocade and heavy fringe.

282 Parlor Chair.

Pillow back ; covered in rich silk tapestry and olive silk-plush ; heavy fringe and cord trimmings.

283 Comfortable Arm Chair.

Covered in floriated tapestry.

284 Box Ottoman.

Covered in raw silk tapestry of floral pattern.

285 Pillow-back Chair.

Covered in striped silk brocade ; deep fringe and tassel trimmings.

286 Rocking Chair.

White mahogany ; carved and inlaid panel ; upholstered in blue-ground brocade velvet, and heavy fringe.

287 Gilt Arm Chair.

Covered in pale blue satin ; tufted seat and back ; heavy silk fringe trimmings.

288 Gilt Side Chair.

Covered in pale blue satin ; matches the above arm chair.

289 Arm Chair.

Pillow back ; covered in heavy worsted tapestry of bold floral pattern.

290 Gilt Arm Chair.

Covered in salmon pink ; satin tufted seat and back ; heavy fringe and cord.

291 Arm Chair.

Pillow back ; covered in red silk ; figured silk tapestry and olive silk-plush ; deep fringe trimming.

292 Comfortable Arm Chair.

Covered in salmon-pink silk tapestry ; heavy fringe trimming.

293 Tete-a-Tete Sofa.

Pillow design ; reversible back ; upholstered in rich silk brocade ; satin and heavy fringe.

294 High-back Chair.

Carved oak,

295 Sofa.

Pillow design ; upholstered in silk brocade and olive-green silk-plush ; heavy fringe trimmings.

296 Corner Divan.

Richly upholstered in silk brocade, salmon satin, and silk fringe and tassels.

297 Sofa.

Covered in pale blue satin and rich silk brocade.

298 Large High-back Sofa.

Covered in rich old-rose silk brocade ; heavy silk fringe trimmings.

299 Elaborate Library Sofa.

Carved oak ; high back and pillow arms ; covered in antique tapestry.

300 Elaborate Arm Chair.

Carved oak ; high back ; covered in tapestry of antique design ; figure in panel, "The Strolling Musicians."

301 Two Library Sofas.

Carved oak ; high backs and pillow arms ; covered in heavy tapestry of floral pattern.

302 Two Elaborate Arm Chairs.

Carved backs and pillow arms ; match the above sofas ; No. 301.

303 Elaborate Arm Chair.

Carved oak ; high back and pillow arms ; covered in floriated tapestry.

304 Elaborate Arm Chair.

Carved oak ; high back and pillow arms ; covered in red-ground tapestry of antique design.

305 Marquetrie Escretoire.

Finely inlaid with figure subjects in medallions and intricate mosaic designs ; has secret compartments ; said to have taken three years to construct, and to have been made for Empress Eugenie.

306 Inlaid Wood Table.

Lotus-leaf top ; designed and made by Émile Galle, at Nancy, France, for the Paris Exposition of 1889. The following woods were used in its construction : palm, oak, rose, ash, apple, tulip, satin, pear, zebra, locust, and amboyna.

307 Rosewood Easel.

Elaborately carved; *repoussé* bronze panel, "Le Christ au Tombeau," by Jean Goujon; has portfolio back. The bronze bas relief inserted in the above easel is from the Mrs. Mary J. Morgan collection.

308 Card and Chess Table.

French; top inlaid with various woods in natural colors.

309 Marquetrie Arm Chair.

Covered in embossed silk velvet.

310 French Table.

Carved ormolu and gilt porcelain; panels in circular top, painted with portraits of Louis XVI. and seventeen court beauties.

311 Antique Spinning-Wheel.

Ebonized and gilt.

312 Screen.

Single panel; carved white and gold frame; panel decorated with hollyhocks. Height, 65 inches; width, 29 inches.

313 Hanging Cabinet.

Birdseye maple; wrought iron mountings.

314 Pedestal Cabinet.

Carved mahogany; fluted supports and claw feet; four bevelled glass doors; shelves in enclosure. Height, 44 inches; width, 24 inches.

315 Double Easel.

Carved rosewood.

316 Centre Table.

Mahogany; small shelf beneath.

317 Two Hanging Cabinets.

Carved oak; rustic design; glass fronts, sides, and backs.

318 Large Library Table.

Quartered oak; artistically carved; antique design. Length, 84 inches; width, 48 inches; height, 33 inches.

319 Imported Cabinet.

With console; ebonized finish; inlaid with ivory and metal; etched ornamentation on ivory medallion; gilt mountings to cabinet. Width, 48 inches; height, 67 inches; depth, 20 inches.

320 Parlor Table.

Carved mahogany; top finely inlaid with various woods and metal; shelf beneath.

321 Library Table.

Mahogany ; elaborately carved ornamentation ; has two large and two small drawers.

322 Centre Cabinet.

Quartered oak ; elaborately carved ; Mansard top, with bevelled glass drop doors ; bevelled glass doors also in base ; supported by twelve fluted columns.

323 Two Revolving Book Cases.

Carved oak ; four glass doors and four carved panels to each. Height, 54 inches ; width and depth, 26 inches.

324 Two Centre Cabinets.

Oak ; finely carved ; have bevelled glass doors in bases and sides ; also drop doors.

325 Two Corner Cabinets.

Quartered oak ; half-round glass doors and sides ; each has three French plate mirrors. Height, 52 inches ; width, 23 inches.

326 Elaborate Imported Cabinet.

Alhambra design ; carved ; heavily gilt and burnished ; decorated ivory panels and ivory columns.

327 Prisoner's Chair.

Antique ; carved oak.

From the Robert Graves Sale.

328 Mahogany Case of Drawers.

Antique design ; brass handles ; drawers lined with satin wood. Height, 65 inches ; width, 34 inches ; depth, 15 inches.

329 Gem Cabinet.

Carved oak ; glass door ; mirror back, and plush lined.

330 Two Folio Book Cases.

Carved oak : bevelled glass in doors ; large drawer in tops. Height of each, 42 inches ; width, 37 inches ; depth, 30 inches.

331 Leather Boxes.

For finely bound books ; seven in brown leather, one in drab, and one in red.

332 Revolving Book Case.

Oak ; square shape ; brass mouldings ; bevelled glass all round.

333 Centre Cabinet.

Carved mahogany ; Mansard top with drop doors ; enclosed base with bevelled glass doors. Height, 44 inches ; width, 60 inches ; depth, 34 inches.

334 Two Tall Cabinets.

Carved oak ; enclosed top apartments and at bases ; bevelled glass in doors. Height, 69 inches ; width, 23 inches ; depth, 18 inches.

335 Two Tall Cabinets.

Carved oak ; similar to the above, but larger. Height, 72 inches ; width, 30 inches ; depth, 20 inches.

336 Sideboard.

White mahogany ; plain design, with high back. Height, 76 inches ; width, 75 inches ; depth, 23 inches.

337 Extension Dining Table.

White mahogany ; to match above sideboard ; square top. Width, 5 feet. Has six extra leaves.

338 Four Arm Chairs.

White mahogany ; to match extension table, No. 337.

339 Dining Chairs.

White mahogany ; set of eight ; to match the above, No. 338.

340 Dining Chairs.

Oak ; plain design ; set of seven.

341 Two Arm Chairs.

Oak ; to match the above, No. 340.

342 Two Moth-Proof Closets.

Red cedar ; sliding shelves. Height, 6 feet ; width, 40 inches ; depth, 20 inches.

343 Elaborate Armoire.

Carved mahogany ; fitted with satin-wood drawers and other compartments ; mirrors in doors. Outside measurement : height, 6 feet ; width, 6 feet ; depth, 2 feet.

344 Mahogany Book Cases.

Set of twelve ; have brass mouldings ; plate glass in doors, and mirrors.

The above were made to order and built in the library of Mr. Pope's Brooklyn residence. They will be sold with the privilege of one or more. The first purchaser having first choice.

345 Kitchen Garniture.

Hand made, in copper and steel, from antique designs, by
Messrs. Bramhall Deane Co. A unique set. Comprises :

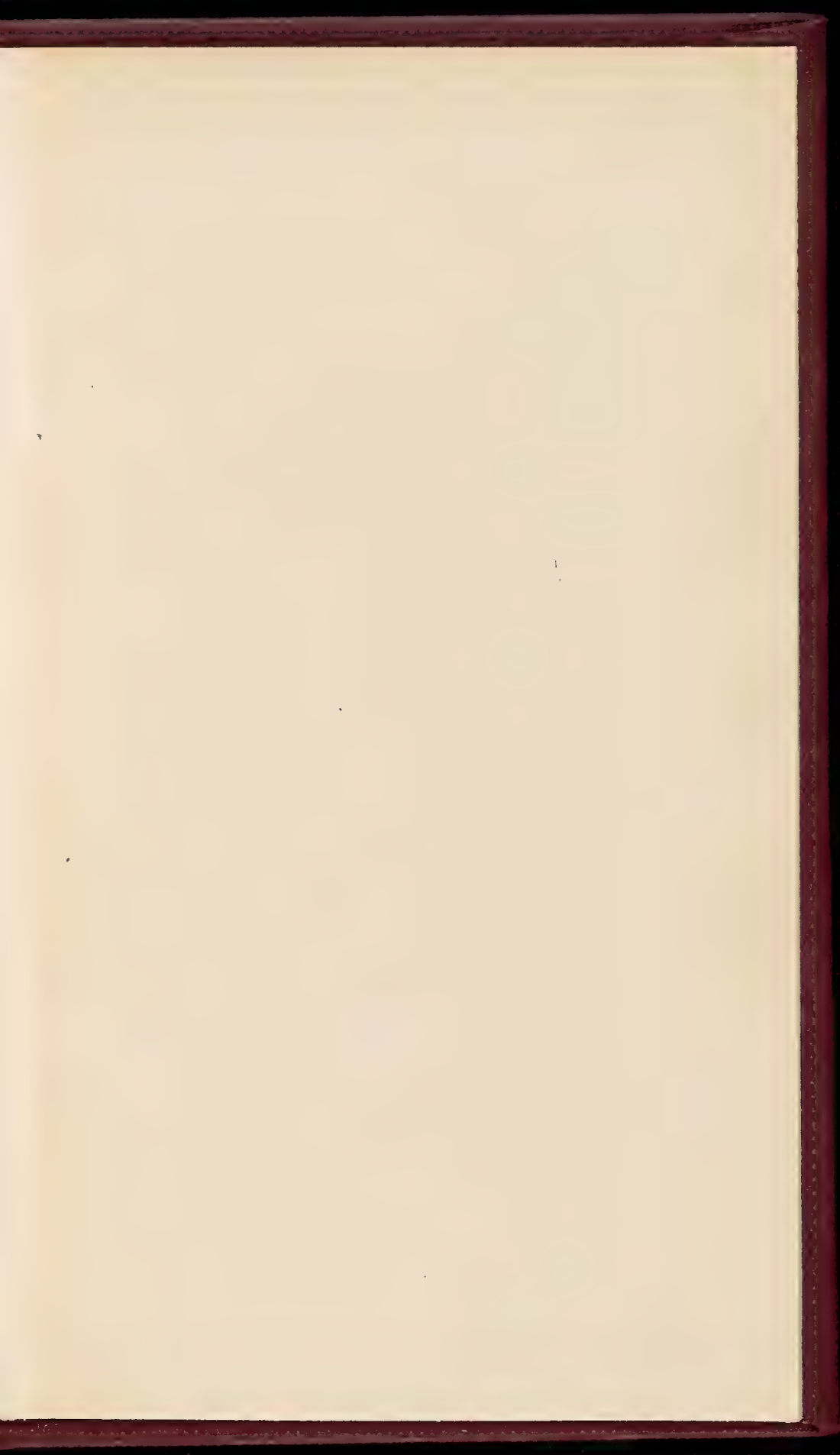
- | | |
|----------------------------------|--------------------------------|
| 1 Oyster Stew Pan, with Clock. | 1 Salad Shaker. |
| 1 Fry Pan, with Clock. | 1 Wire Basket. |
| 7 Copper Saucepans and Covers. | 1 Copper Drainer, fits Boiler. |
| 4 Copper Sautépans and Covers. | 1 Copper Dipper. |
| 1 Copper Double Boiler. | 1 Swinging Rack and Hooks. |
| 1 Copper Dishpan. | 1 Brass Spice Rack. |
| 2 12-Cake Muffin Pans. | 6 Boxes for Spice Rack. |
| 3 Bain Marié Pots and Covers. | 2 Copper Drip Pans. |
| 1 Small Urn. | 4 Tin Drip Pans. |
| 1 Tin Coffee Pot. | 1 Brass Kettle. |
| 7 Tin Moulds. | 1 Bread Box. |
| 1 Sheet Grater. | 1 Cake Box. |
| 1 Biscuit Cutter. | 1 Pie Box. |
| 4 Copper Fry Pans. | 1 Dutch Oven. |
| 1 Copper Bain Marié Pan. | 1 Cook's Table and Boxes. |
| 3 Gratin Pans. | 1 Chest. |
| 1 Copper Water Kettle and Cover. | 4 Stone Pots. |
| 1 Copper Oval Boiler and Cover. | 1 Pork Barrel. |
| 2 Copper Beating Bowls. | 1 Wood Table. |
| 1 Copper Milk Boiler. | 1 Wood Table with Brass Top. |
| 1 Copper Stock Boiler and Cover. | 1 Mortar Stand. |
| 1 Copper Fish Boiler. | 1 Ice Crusher, Stand, and |
| 4 Copper Measures. | Drawers. |
| 1 Copper Funnel. | 4 Large Coffee Canisters. |
| 1 Flour Dredge. | 6 Small Coffee Canisters. |
| 1 Brass Saucepan Rack. | 1 Coal Shovel. |
| 1 Coal Box. | 2 Pokers. |
| 1 Set Pastry Cutters. | 2 Scrapers. |
| 12 Copper Moulds. | 2 Slice Bars. |
| 1 Skimmer. | 1 Pair Fire Tongs. |
| 2 Ladles. | 8 Large Spice Boxes. |

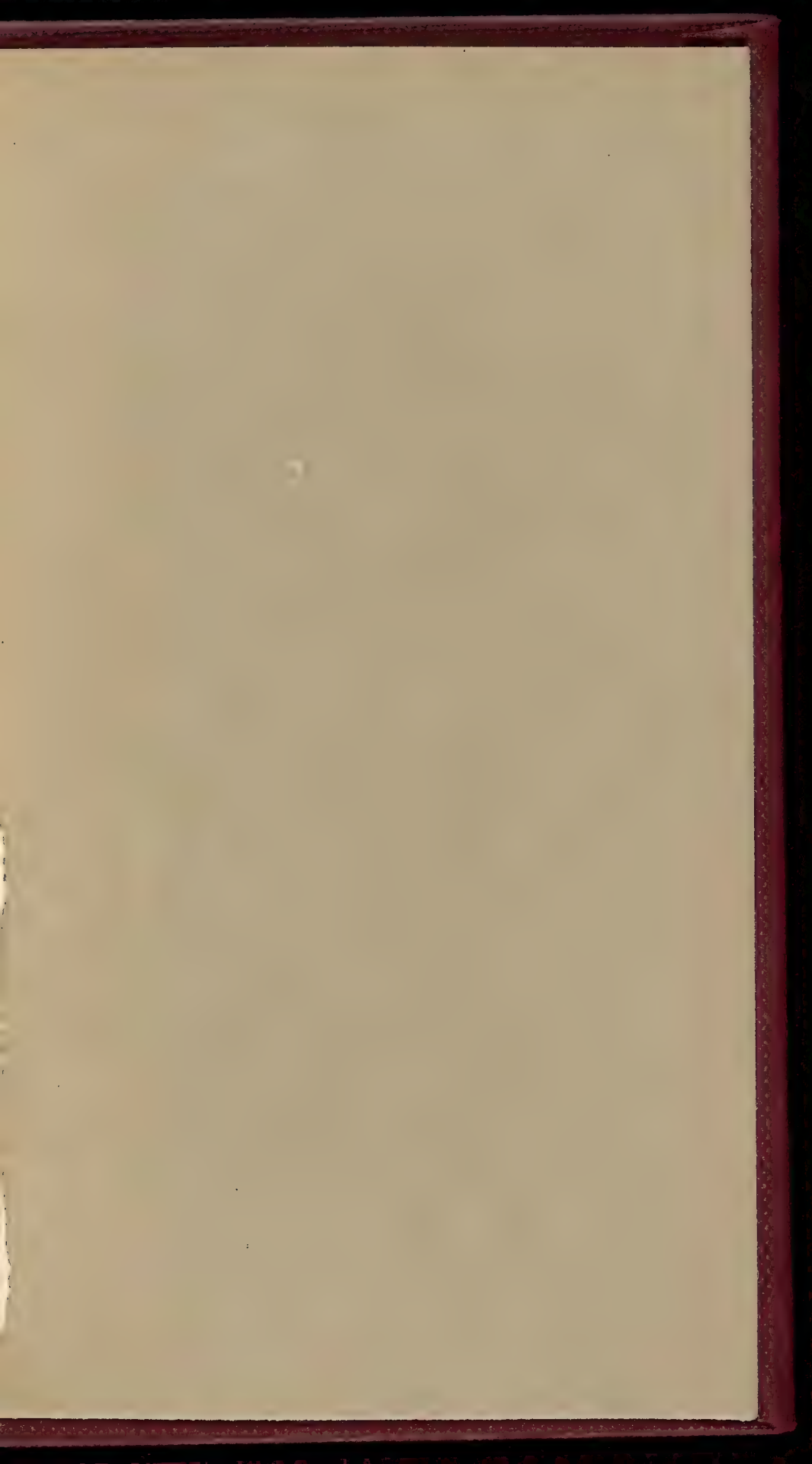
AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,
Auctioneer.

1 - 10 - 13/11





GETTY RESEARCH INSTITUTE



3 3125 01662 6802



Charles H. Haseltine,

1416 & 1418 Chestnut Street,

Jan'y 22^d. 1896.

Dear Roland. I have only just rec'd the Catalogue, & send you at once the information desired, that is, as far as I can remember at this late day, for after a long time has elapsed it is hard to remember when each picture came from, and it would take considerable time to trace each one. Most of these pictures were bought about 1883 & 1884, some were bought at private sale & some at public sale in Chicago. All of these pictures sold him I do not find in the Catalogue & I presume that they have been sold at private sale previously. The following in his Cat. were bought at Auction: (3) Capotricchi \$515 - (7) Berner-Bellecour \$1000. (8) Bellini \$375. (9) Frappa \$100. (15) Hermann \$1000. (17) Berner-Bellecour \$900. (19) Rossi \$750. (21) Vibert \$625. (22) Simonini \$450. (42) Max \$2,700. (53) Knaus \$4,750 - (54) Van Marcke \$1000. (55) Diaz \$2,500. (56) Rosa Bonheur \$2,000. all these were bought in two sales in Chicago. The following were bought at private sale in 1883. (4) Favretto \$500, (18) De Neuville \$1000. (43) Rogbet \$2,500. (50) Clays \$1,500 - (57) Meissonier \$7,500. The Meissonier was bought from Meissonier through Petit. The Knaus was bought of Lepke; the Diaz of Le Roy; the Van Marcke of either Goupil or Petit; the Rosa Bonheur of Tedesco; & the others of various dealers in Paris &c. This is to the best of my knowledge & belief. Thanks for the translation. I find that I have only one copy of the 2^d. Cent. Chap. I have, & I cannot very well present it, but can loan it to you if you want it. You know I cannot get anything any more from Petit without paying in cash.

I am truly Yours Chas. H. Haseltine.



Charles F. Morrison

1880



CHARLES F. HASELTINE,
Haseltine Galleries,

1416 & 1418 CHESTNUT STREET,

Philadelphia,

RECEIVED
Jan 24 1896
FOR...
Answered by...

Dear Roland

Yours of Jan. 24th recd. The Schroyer
was bought at Auction in Chicago for \$3,500. in
1883. The Pasten Lepage was in my Sale
at Moores but was bought by Mr. Pope prior
to the Sale. He paid me \$2000 Cash and
two pictures that I had previously sold him
viz Fichel \$1,500 & Couture \$1,000. Making
the price of the Pasten Lepage \$4,500. I had
to have it bid in for more as \$4,750 was ac-
tually bid for it at the Sale. I send the copy
of the 2^e. Cent-chefs d'œuvre. It cost me \$25.
to get it here. You can have it if you want it
at the same.

I am Truly Yours
Chas. F. Haseltine

